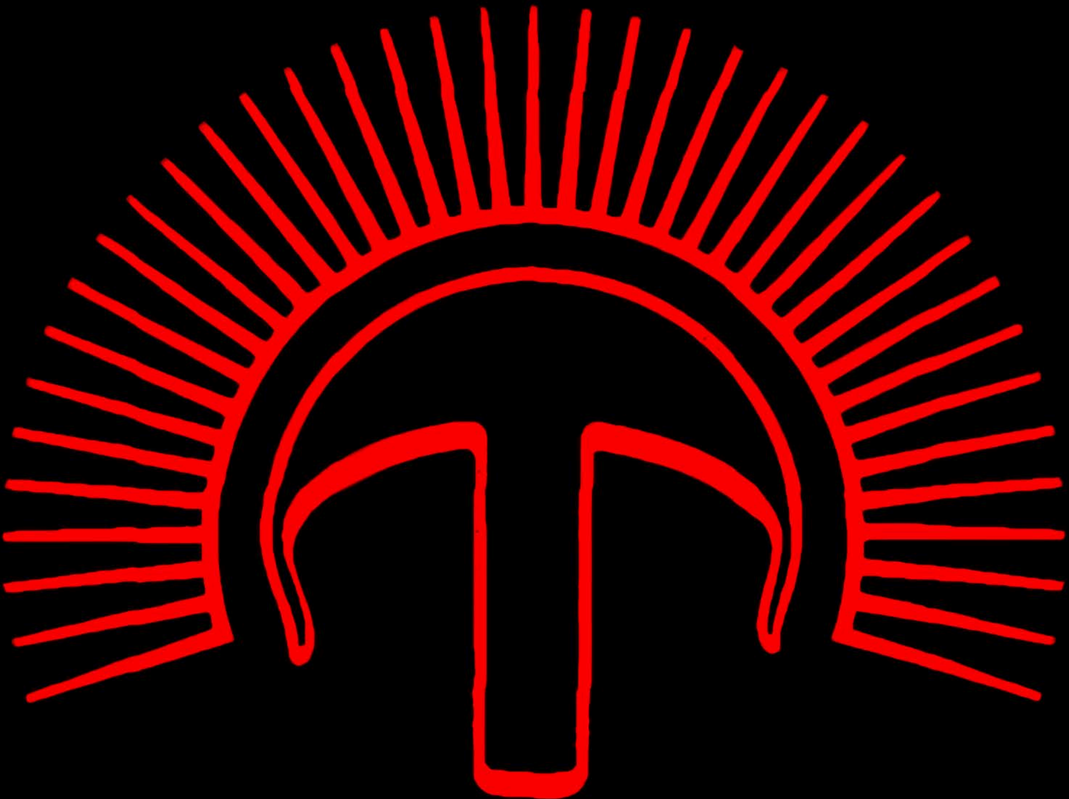
HERMAN WIRTH



THE SACRED PROTO-WRITING OF MANKIND

Publisher URiTTEK EREE
In cooperation with
ECCESTAN VERLAG

HERMAN WIRTH

THE FIRST SACRED SCRIPTURE OF MAN

SYMBOLIC-HISTORICAL INVESTIGATIONS

ON THIS SIDE AND THE OTHER SIDE OF THE NORTH ATLANTIC

VOLUME I

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EUGEN DIEDERICHS J

the German publisher, the

pioneer and friend

in gratitude

TABLE OF CONTENTS

Foreword Seft®I— 4

INTRODUCTION

A. On the Methodology and Systematics of the Epigraphic Theory of Culture.............................. 7- 10
B. The prehistoric petroglyphs of North America and the calendar.. 11- 18

I. THE YEAR OF GOD:
THE ATLANTIC DIVISION OF THE YEAR

A. THE FACE CIRCLE

YEARB^ÜHS
1. The Arctic-Atlantic and North-Atlantic solar ....**yearTable 9** I— T2I ~ 99
2. The Year, the Crook and the Cross... 20- 26 99-118
3. The North Atlantic solar year: the 6 or 8 points in the circle.............................. 27- 30 118-133
4. The 6- or 8-rayed circle (the 6- or 8-spoked wheel).. 3T 37 I 34 4°—1
5. The six-pointed star.. 38- 140-144
6. The fivefold division in the North Atlantic facial solar year .. 1- 2 I44I 77
7. Calendars and places of worship... 43— 49x 77 $9—T

B. THE SUN RUN ARC YEAR

8. Concentric circles, spiral and worm position.. 5o- 64 190-259
9. The "Ur "...65-87 259-^288
10. The Toad.. 88-89 288-294
11. The "two mountains "..90-101 294-332
12. The Ladder to Heaven... 102-105 333-343
13. The serpent, the winter solstice, the midnight... 106-133 343—
14. The Fish... 134-138 389-402

C. SUN RUN ARC YEAR AND FACE CIRCLE
SUN YEAR

15. The Tree of the Year, World or Life.. 139-163 403-431
16. The Mother Tree and the Mother or Center Power Hom.................................. 164-171
17. The winter solstice snake or the two year snakes
on the tree of the year or tree of life.. 172-179 446-470
18. The two serpents of the year: the sign () or The Son of God in the "year" or in the "two serpents" 180-195...470-484
19. The sign "Heaven and Earth" ><=>= or $... 196-199 484-497
20. Language and Writing as Cosmic Experience.. 200-212 497-515

II. MOTHER EARTH AND LIFE

Picture atlas text volume

21. The older sign "Life" ....**$Plate** 213-224
22. The younger character "Life" Ä.. 225-240 528-549
23. The Feet of God and the New Life or 241-245
24. The sign of the "double axe" M.. 246-271 556-573
25. Mother Earth, the All-Nourisher.. 272-278
26. The sign of Mother Earth: the furrowed 279-281 584-590

III. THE SON OF GOD

27. The twofold arm posture of the Son of God.. 282-289 593-618
28. The "Zwiefache": A) The Upper and Lower.. 290-293
B) The Anterior and Posterior (Janus).. 294-298
29. The threefold arm posture of the Son of God and the Trinity 299-301
30. The Year and the Cross God.. 302-321
31. The "Cathedral" God.. 322-336 646-675
32. The "Man" Y, the "Ka" J.. 337-346
33. The "Horned One "..347,351 691-697
34. The Son of God lowering his arms at II or the water.. 352-356 697-704
35. The Anchor.. 357'303 704'7^{10}
36. The "Ul" God.. 364-399
37. The Winter Solstice Wolf or Dog and the Snake.. 400-407
38. The Son of God, the One-Handed or One-Footed One, and the Wolf (or Dog) and the Serpent 408-413
39. The name of God: "ilu" - "alu".The "Hag-alu "..414-423
40. The fourfold noose or the fourfold knot.. 424-429 -783

Notes.. (1)-(82

REGISTER

A. Index of persons.. (83)-(90
B. Subject index.. (91)-(166
C. Index of places, countries, peoples..(167)-(194)
Misprint index, corrections..(195)-(196
List of origins and sources..Appendix

to the picture atlas

FOREWORD

Dhe present work could have been called, in purely scientific terminology, a first *"paleo-epigraphy"*. But its result is something else and - more than we today by "epigraphy". Because the*Epigraphik as Geschichislehre of the writing systems*was so far the formal science of a utilitarian tool, a mechanism for the transmission of human thoughts, human mental life, - of the "writing".However, this history of writing lacked any deeper developmental knowledge and justification with regard to the temporally and spatially disproportionately larger preliminary stage of the historicalwriting systems

he here for the first time undertaken attempt of a systematic and methodical development this prehistoric preliminary stage brings as*result that this Urschriftgeschichte is an Ursymbolgeschichte*, a teaching and customer of spiritual-symbolic signs and spiritualized symbols With it, however, this Urschriftgeschichte wouldbecome*Urgeistesgeschichte of mankind*
ecause
it shows itself further that these primal symbols, these primal signsrepresentas calendrical symbolism the certification ofa world view, a cosmology as the oldest spiritual science and at the same time the "hieroglyphics",*the "holy script" of a primal religion.*

With it this original writing would be itself the "holy book" of a primeval humanity and its primeval faith, which science and faith, universal knowledge or natural science as God-knowing and God-experiencing in organic unity in itself It would be then world-historically as*the expression of a mankind reached for the first time to full spiritual consciousness*to regard and to evaluate
Here again the fundamental question arises whether this statement, if it proves to be true, also has another than only a scientific historical interest for us
he historicaldevelopment and concatenation of our today's most burning worldview questions, also in their most external and most material momentary formation, is clear to all of us, as different as the ways of looking at things and views may beToday we think more development-historically than ever beforeThe past causes the present and through the present again the future, also in the oppositionWe are also well aware of the fact that the possibilities of human cognition within the finiteness and proportionality of our world of appearance have notchanged as far as the last and most primordial of thingsBut if in the end

The question arises to what extent this original spirit, this original knowledge, has continued to work in the course of the life-law and development-historically ? For, the question arises, in how far this original spirit, this original knowledge has continued to work in the *life-law and development-historically* approximately in the course up to now ? And what then would be the essence of this hereditary mass in its physical, mental and spiritual components ?

Let us take the history of Christianity as an example for clarification and comparison. Christianity or the Christian religion is also at the center of our spiritual crisis today as part of our overall crisis. With regard to its present or future value, it is affirmed or denied in whole or in part. The starting point of this affirmation or denial is just as different as the view of its historical significance, its essence and value since its emergence. For our question, however, one thing is of fundamental importance: the time in which Christianity came into being had no other cosmic cognition possibilities than the prehistoric and primeval times. The modern age begins in this respect only with Copemicus and Galilei. But as our investigation will show, these minor changes in our knowledge of the universe have nothing to do with the whole knowledge, the grasping of the great cosmic rhythm of all existence. But if Christianity, be it as divine revelation or as human knowledge of God, has created values of lasting validity, these values must just as well have originated in the time of the highly developed abstract linear writing of the diluvial North Atlantic. It is significant that just from those circles, which *consider* themselves as the *representatives of the historical tradition of Christianity, the prehistoric Vbrstufe* is *now* decisively thrown into the waggon as an *important, development-historical moment.* The concept of a primitive religion as "primitive monotheism" has been established on the part of the Roman Catholic science (P. Wilhelm Schmidt), on the basis of a comparative investigation of the late sources, the myths of presumed primitive peoples. The older and oldest sources, the "codification" of that primal religion, its cult symbolism in the prehistoric or prehistoric monuments still remain unexplored with it.

So *the* actual *preliminary stage, the temporally largest section of the human intellectual history still waits for the development.* And this development can be reached only on the way of the paleo-epigraphy, of the Urschriftgeschichte as Ursymbolgeschichte. That this has not been possible so far is the consequence of the complete neglect of this most important area by the comparative science of cultural history, both on the part of comparative prehistory and ethnology, as well as on the part of comparative history of religion and mythology.

The consequence of the cycle was that the old philological disciplines lacked any possibility of comparison, since their field of vision was mostly still narrowed by a world-historically recent landscape and linguistic limitation of the field of research. As a result, however, the most important monuments and sources remained unrecognized and unnoticed in these delimited fields of study; thus it was impossible for their representatives to follow with certainty the deeper older connections within and outside their own field of study. Our science of culture, our science of intellectual history will have to learn to think in larger geological outlines and connections, will have to extend its fields of research accordingly, and will have to change its research methods accordingly. Thus, for example, Africa with the Orient, as an Atlantic continent and hinterland, will have to be included in the prehistoric cultural area of the North Atlantic, which I have now opened up. One can only maintain the fiction of autochtonous African-oriental cultures, if one does not consider the prehistoric connections. For Egypt, for example, the rich epigraphic preliminary stage, the formulaic material of the pre- and early dynastic Linear

The first stage is the dissolution of the pre-dynastic high religion in local cults with primitive influences of the African natives as the first stage of Egyptian religious history. Then one can put the second stage of the Egyptian religious history, the dissolution of that pre-dynastic high religion in local cults with primitive influences of the African natives, still as the first stage to the beginning.

The same is true for the wider Orient. The disregard of the most important cult-symbolic details of the megalithic culture of Palestine, which, for example, still resonate in the Sinai scripture, has also the consequence that most valuable components of the oldest tradition of the "Old Testament" could not be recognized. From the Amorite Ja(h)u religion to the emergence of Christianity in Palestine, the prehistoric cult symbolism and its permanent tradition, its continuity, is the most neglected and least explored source. And here again it is just the main source, the oldest and most reliable.

The consequence is that accumulation of inexplicabilities and contradictions, which were bridged, as before, with working hypotheses by way of remedy, to which one was not allowed to touch considerately. *But the picture of history created in this way is the cause that we could not come to an organic and genetic view of history:* that we remained entangled in the doctrines most contradictory to the laws of nature and life, which in the end closed the way to ourselves or made it extremely difficult.

For this is the question, around which the foundation of the paleo-epigraphy as a science of the history of the primordial spirit is concerned in the final result: *the gaining of a uniform overall view of the development of the human life of soul and spirit from its first full awareness and comprehension of existence up to the present.* Therefore also those followers of the last religion-historical tradition of the old world, the Christian one, tried to take up the connection with the primeval times backwards over the myth research, to the confirmation of the lasting validity of this tradition for present and future represented by them. With it they had reached up to the paleo-epigraphy, to "the holy original writing of mankind" as the oldest historical, i.e. "written source".

The result of the paleo-epigraphic research will always be, *âa.Qthatsymbol,thatinpictorialcharacter, is the oldest mental and written document*; likewise, that the "written source" does not begin first with a sequence of several signs, which as mechanical thought aids reproduce only sound values and in their connection contain a word, several words, a sentence, as a message.

The single sign can be just as *already a "written source"*. If on an Egyptian sarcophagus the sign *ankh* "life" is attached, it becomes immediately clear to us that this represents a consecration formula in connection with the belief in rebirth, the survival in another life. A whole complex of imagination attaches to this one sign and its name or lawi value. This duality, the duplicity of symbol and character, of name and (originally monosyllabic) phonetic value, still shows in most ancient form, for example, the Germanic runic writing of the Migration Period as a Stone Age permanent tradition; while this cultic tradition in the Old European, North Mediteranean writing systems of Italy and Greece, originating from the same source, has then already been extinct for centuries.

The question is now, *can the name or phonetic value, the sense, the meaning of the individual sign be determined and ascertained flawlessly, with unambiguous certainty ?*

To investigate this is the *task of the present work,* which I now hand over to the public as a first continuation, supplement and extension of my "Rise of Mankind":

especially to the intellectual laity and the young academics as a means and a way for their own independent examination and for their own decision. For the specialized sciences, the *missing collection of monuments and sources has* been created in *a first-time compilation as working and study material.* In the methodical arrangement of its strictly motivic structure it represents a self-contained and now easily accessible system.

The work was originally conceived as a comparative study in which North America was to be the main focus. Therefore, also in the arrangement of the monumental material in the picture atlas, the "New World" was always taken as the starting point of this comparative compilation. During the writing of the text, however, it became apparent that a detailed consideration of the intellectual history of the "Old World" up to that time was unavoidable. That fatal lack of clarity regarding the sources and monuments, which was expressed in certain scientific circles in unbelievably unobjective polemics, caused me to expand especially the first main section much further. Here it was finally necessary to create the elementary foundations and to establish them once and for all.

The initial title "North America, the New or the Old World", was therefore abandoned and replaced by the present one, which alone fully corresponds to the work in content and scope. The subtitle "Symbolgeschichtliche Untersuchungen dies- und jenseits des Nordatlantik" has been retained as an indication of the starting point and the structure of the investigation. I believed that I did not have to change anything in the two introductory parts, but could leave them in their completed version.

In this connection I would like to point out emphatically that I can also bring only a part, a selection of my memorial material here. The economic situation in Germany imposes on the freelance researcher that practical restriction which is unavoidable for the publishing house and the book trade. I owe it to the publishing house Koehler & Amelang and its director, Dr. Hermann von Hase, that I am able to publish the work to this extent at all. From the picture atlas, which I had only planned for 1000 plates, the following parts, among others, had to be omitted completely, also correspondingly in the text, for those reasons of limitation: "The Painting and Order Cross", "The Turning Cross" (Swastika), "The Double Spiral", "The Rhombus Cross", "The Grave or Mother House", "The Suffering and Dying of the Son of God", "The Eagle", "The Swan", "The Tortoise", "The Lizard", etc. Other sections had to be greatly shortened, such as "Mother Earth and Her Priestess," "The Cathedral God," "The Ul God," etc. I will publish these later.

I owe all the drawings of the plate material to the faithful help and cooperation of my life companion, Margarete Wirth-Schmitt and my father-in-law, Prof. E. Vital-Schmitt.

Marburg (Lahn), "Eresburg", in the Emtemond Herman Wirth

IMPORTUNG

A. On the Methodology and Systematics of the Epigrapbian Cultural

Dhe task of this book is toassign and secure foran "unknown" country and people their rightful place in the history of mankind The fact that we are facing a world-historical first excavation results of Danish and North American (Canadian) research expeditions in Arcticshow us the importance of the new discovery ofThey havebrought to lighta pre eskimoid, higher developed culture, the "Thule culture", whichconnectsusbackwardswith an earth-historically older primitive culture of the Arctic Central and Atlantic America[1] .

As in Atlantic-Northern Europe we find this older cultureconnecteda higher level of the seaAnd the subsequent uplift of the land clods was likewise the cause of cultural and folk changes and shifts The few but extremely important spiritual-historical results of these first excavations, their*cult-symbolic*monuments, throw suddenly a bright light into the darkness of those history-less, "prehistoric" rock drawings ofNorth America (see main sections 42 and 52).

ow excavation finds, rockdrawings and the still mythical traditions of the northern Americatogetherto a gapless whole: to the sublime document of oldest human intellectual history, the epic of the "white country" in the far north as a hearth and home of first human high culture

If now for the first time those "prehistoric" rock drawings of North Americaare consultedas spiritual-historical document of the older and oldest human history, so it can concern only a limited and provisional development of this just as rich as important source material Because they are known to us only line by line.fact that so far never a systematic-methodical investigation was granted tothemmayhavealso probably its reason in that a uniform, landscape-structured admission is missing equally Whatisavailable is scattered in various publications, journals, yearbooks etc. as for example in the "Annual Reports" and "Bulletins", the "Miscellaneous Collections" and "Field-work" of the Smithsonian Institution, Bureau of American Ethnology[2]Most often, the recording of petroglyphswasan incidental avocation of ethnological explorers Therefore also often the completely unmethodical of these recordings; arbitrary details weretaken out, instead of representing the entirety of a rock drawing complex faithfully[3]
Because just the sign connections to certain*groups* or firm *formulasform* the substantial basis of the investigation methodology for the rock drawing research.A good photo-

monuments. It is all the more necessary, because most of the petroglyphs are more or less *palimpsestic in* character, i.e. - their entries originate from temporally different epochs: older entries were later often overdrawn. One of the first systematic landscape inventories of petroglyphs in North America, for example, is the work of *Julian H. Steward* "Petroglyphs of California and adjoining States"[4] . And yet it includes only a fraction of the treasures of petroglyphs yet to be unearthed in these areas.

The attempt undertaken by me now to create a *systematics* and *methodology of* the *rock drawing research represents at* the same time an attempt to the foundation of the *history of the KuUsymbolik* as science of the human primal spiritual history. The symbol, the symbolic sign, is the oldest spiritual-historical document of mankind: it is the oldest codification of its "world view" in the original sense of the word, - its religion. It is the expression of the human consciousness of the supersensible and its grasp within the thought and conceptual. If now an attempt is made here, on the basis of the history of cult symbolism, to develop the *science of the history of the primordial spirit* as an autonomous science, the necessity inevitably arises that *the monuments must speak exclusively for themselves.* Therefore, basically as much as possible will have to be renounced to any resulting mythological and religion-historical extension, quite apart from the fact that I would like to bring these connections only in my following work "The Primordial Faith of Mankind", as continuation to the "Rise of Mankind", systematically to the investigation and representation.

Here, therefore, the mythological connections shall be considered and mentioned only as far as it is necessary to clarify the mutual relationship. Because from the point of view of the history of ideas, the mythe behaves to the cult symbol like a secondary or second-hand source of history to a primary or first-hand source. Mythology becomes an "exact science" only through the history of cult symbolism, as the epitome and basis of epigraphic science, and thus reaches beyond the stage of boundless, subjective exegesis, questionable puzzle interpretation and philological speculation.

Just from the point of view of the question of the uninterrupted coherence of the tradition, the so-called *continuity, the* cult symbolism shows a constancy and faithfulness of the formal tradition, of the form and formula property, which the myth tradition nowhere shows. The latter is subject to decomposition and obscuration to a far greater extent, the course of which accelerates the further one follows this mythical tradition through the "historical" time of the so-called "cultured peoples". North America offers us the best useful application for this realization. We still find among today's Indian tribes a more or less well preserved tradition of ancient myths, the meaning of which is partly completely obscured. Some older versions of the tradition, like some now completely forgotten details, have been preserved for us since the 16th century through the records of European immigrants, conquerors, settlers, travelers, missionaries, and so on. Completely lost, on the other hand, is the knowledge of prehistoric petroglyphs almost universally among the Indians living today. And yet, in their mythical and cult-language traditions, many a detail from those prehistoric petroglyphs is still contained, which they are no longer aware of and which has not been recognized by our ethnological science until today. As our investigation will then also show: - these older layers of the mythical tradition can only be restored and understood in their original sense in the light of the cult symbolism of the prehistoric rock drawings.

So it is just the other way round as it has been consistently assumed so far: the cult symbolism is not a

This is not a field of vague, arbitrary conjectures and speculations[6] , but a strictly methodical science of facts, which is built only on the evidence of monuments and the result of their comparative comparison. Since the permanent tradition of the cult symbolism, its continuity, reaches from the prehistoric period through the whole so-called "historical" age up to the present, we are in the position to check this tradition with regard to antiquity and reliability also permanently.

The firm basis for the investigation methodology to be followed here are the *sign connections,* the *formulas.* As an epigraphic investigation, the present work brings for the first time a systematics of the *formulae of the* prehistoric rock drawings of the New and Old World, for the foundation of an *epigraphic culture circle theory.*

As our investigation will show further, these sign connections, these formulas, originate from an ancient, Arctic-Atlantic calendrical cult symbolism, which has spread southward in the same way on this side and on the other side of the North Atlantic. To this more southern spreading in the course of the change of astral-solar ages also goes back the emergence of new calendrical cult-symbolic signs, which replaced the older ones when their nature-given preconditions had ceased. A characteristic phenomenon is now the connection of the old sign with the younger substitute sign, whereby the old-established sign was originally used, so to speak*, as a sign of clarification, explanation* or *determination (determinative) of the younger sign,* but later the younger, now common sign appears conversely for the explanation of the older, no longer used one.

We have, for example, an Arctic-Atlantic sign £, as ideogram the linear connection of the highest and lowest position of the sun in the year. In the still popular cult symbolism of the North American Indians it has been handed down to us in the first half of the last century with the meaning "coming from above and below", "life and death", etc. It is the general Atlantic sign for "dying and becoming". It is the general Atlantean sign for "die and become," hence for "sprout," "offspring," etc. (cf. main section 21). In place of this Arctic ideogram appears as younger North Atlantic the Ä -sign, originally an alternate form for the (")-sign, as we will see in the corresponding sections. Now the X -sign and Ä -sign appear in formula connection, whereby the one sign is thought as determination sign of the other (plate 225). We find this formula connection prehistorically old and new worldly occupied; likewise the connection of the $ -sign with the sign "man" Y and further others (plate 215).

If we can now prove such connections of alternating and explanatory forms in the different, spatially and temporally separated cultures, not only for some signs, but for the totality of the signs and motifs of that North Atlantic, calendrical cult symbolism, then the working or better embarrassment hypothesis of the "ethnographic parallels" loses any further validity and usefulness.

We are now faced with the necessity of establishing an *epigraphic chorology,* a *symbolic and scriptural-historical culture circle theory,* as also Oswald Menghin in "Grundsätzliches zur Methodik der urgeschichtlichen Einzelwissenschaften"[6] calls the folk-scientific culture circle theory: "the analytical study of the distribution and socialization of forms, by which the former groups of forms and finally also their chronological sequence can be reconstructed. This approach is based on the *criterion of* form and *quantity,* i.e. it starts from the indisputable principle that the occurrence of the same or genetically related forms in a corresponding quantity cannot be based on chance, no matter how great the spatial separation, but that such form societies must originate from a common herd. This procedure - often called cultural area theory - is in principle completely identical with that of comparative linguistic research. Whoever denies its usefulness, must logically also delete the entire results of historical linguistics from our knowledge."

The prerequisite for our investigation is the absence of presuppositions, the fundamental detachment from all previous working hypotheses, theories of cultural migration, in the field of spiritual and religious history, mythology, as they are mostly set up "ex Oriente" especially by the comparative mythological science of the ancient world. We have to start again from the beginning, with a new spiritual-historical construction, which may be built only and only on the total findings of the facts.

At the end of our investigation we will summarize the corollaries as they inevitably result from this epigraphic monumental finding. We will see how seamlessly they fit together with the archaeological and ethnological research results. We will learn to regard it as a matter of course that the sea for this older stage of the history of the earth and mankind was not the separating, but just the connecting element.

According to the orientalist-mythological and ethnological school *(F. Röck, F. Graebner* and *F. Bork)* the calendrical, cosmological etc.. Connections between the Old and the New World go from the Orient and over Asia. In order to be able to explain the agreement between the world view conceptions of the Zuni Indians of the western North America and the Teutons, F. Bork even assumes the migratory trains of Sakian or Scythian peoples: they would have reached North America on the one hand through East Asia via the Behring Strait and on the other hand to Northern Europe and would have "supplied both parts of the earth with Near Eastern wisdom"[7] .

Only the complete ignorance of the prehistoric epigraphic monuments, especially of the calendrical cult symbolism of the petroglyphs of North America on the one hand, as well as the lack of any epigraphic research methodology on the other hand, could let such speculations arise and become valid. There are certainly connections of this kind between East Asia and Central America. But first of all they are not of primary kind, do not belong to the prehistoric time and culture period; and secondly also they came about directly on overseas way[8] .

In the course of our investigation we will come again and again before the monuments of that ancient, southward running, overseas cultural journey from the Arctic-Atlantic and North-Atlantic, whose summary we want to make at the end. Along the North Atlantic coasts of the Old and the New World, as beyond along the Pacific coast of North America, we can follow this cultural journey from the far north to the south by means of the same depictions of ships of the dead with the same symbolism. Its mighty document is the calendar and its cosmic cult symbolism, as expression of a "world view" developed to the full spiritual consciousness, an experience and recognition of God in time and space. For the calendar is the oldest spiritual document of the homo sapiens and of the high-altitude religion.

B. The prehistoric rock^characters of North America.

> **"Of all these things there are many and long traditions. Our people shared them in the winter by the fire: the old people know them; the young forget them and the wisdom which is in them."**
>
> **Saying of a Micmac Indian during the telling of the ancient myths of Glooskap, the bringer of salvation. *Charles G. Leland:* The Alonquin Lcgcnds of New England. London 1884. p. 107.**

Before we attempt to gain secure access from any quarter
enigmatic world of those prehistoric petroglyphs of North America, it
that we become clear in general about the character of these rock drawings.Our investigation
will show us that theyform an inseparable unitywith the prehistoric petroglyphs of the Old World, the other coast oftheNorth Atlantic: the prehistoric petroglyphs
of the two-sided mainlands of the North Atlantic appear, as it were, as the halves of a book,
which was torn through and apart in the middlecultic custom of the rock drawings
and stone carvings might have died out earlier in the Old World than in the New: the skadinavic*) "Hällristningar" end with the exit of the younger Bronze Age
ntries of the olderiron age, on the basis of representations of the weapons and other culture-
time conditionedwe find in them probably no moreAround the middle of the last millennium before the beginning of our
present yearly counting they stop: it is the time of the so-called climate deterioration and
the beginning of the Germanic migration of peoples, the Nordic shift of peoples

At the latest in the first half of the same last millennium, with the invasion of
Celts, the same cult customseems tohave ceased on the Atlantic coast of the Pyrenean Peninsula,
whose tradition - as in the north -back tocommunal cult symbolism of the Megalithic or
Great Stone Tombs cultural circle of the North Sea area

It is true that in the folk tradition of this megalithic culture circle up to the present
some valuable and highly ancient details have been preservedremained attached to these symbolic stonescult custom and folk
beliefBut we willsearchsince the "historical"
time in vain for an interpretation and explanation of the symbolism of these prehistoric and prehistoric
cult monuments: every sure knowledge about it seems to be already completely extinct then.
And what may still have lived of it, has neitherhanded downus by the foreign and foreign-spiritual-urban
writers of the Mediterranean, especially Rome, nor by their successors, the writers
of the Roman Catholic churchOnly the northern peasant kept in his
wooden calendar last fragments of the sacred ancestral heritage, the calendrical cult symbolism of the rock-

---

*** Our "Scandinavia" naturalized on learned way goes back to "Scandinavia" in inferior manuscripts of Pliny (N. H. 4,96), while the better ones offer "Scadinavia". On origin and meaning see Hoops Reallex. der German. Altertumskunde vol. 4, p. 87 f.**

The conditions on the other side of the North Atlantic, in the so-called "New World", are somewhat more favorable. We can state with certainty that the tradition of the cult symbolism of the prehistoric rock drawings was still alive at the beginning of the last century.

What e.g. *Henry R. Schoolcrajt* conveys to us from this time of vernacular cult symbolism of North American Indians still shows the connection with the prehistoric rock drawings. And this is not only a formal continuity, a purely external permanent tradition, but still a knowledge, a knowledge of the content of the signs and their meaning. As the seeress of the Chippewa Indians of Lake Superior, the *Ogee-wy-ahn-oqut-o-kwa,* the later Catharine Wabose, reproduces her vision pictographically (pictographic), and represents the sky god Osha- wanegeezhig, and the son of God, the "Little Man Spirit", the "Horned One", the "Twofold" with the year sign <D[1] (Atlas Taf. 72 A, fig. 3, resp. pl. 347, fig. 2), still completely corresponds to the style of the prehistoric rock drawings of North America and that of Atlantic Europe of the younger Stone Age! (Cf. plates 303 II and 306 VII.)

That there was actually still knowledge about the content and meaning of the prehistoric petroglyphs is proven by the explanation Schoolcraft still gives about the petroglyph on the sandstone cliff near San Pete Valley (Utah Territory), south of Sait Lake, according to Lieutenant Gunnison (Atlas Plate 214, Fig. 6): the figure which touches the vault of heaven with its head is the one who commands the $ sign and thus has power over life and death[2] .

The representations of the picture writing *Kekeewin* and *Kekeenowin*[3] , which are also communicated by Schoolcraft and *which are* still used by the cooperatives of the *Jeesukâwin* or *Medâwin*, show an* almost completely naturalistic-pictorial kind of representation, in which more and more sparsely details from the symbolism of the rock drawings appear. Thus, for example, at the end, the reproduction of the journey of a dead man over the underworld water, to the soul island, where the snake with the J-sign appears (Atlas plate 214, fig. 4). The sign still carries the one sun antlitz above and below the reversed other, with traditional interpretation: "I come from below - I come from above - I see the spirit[5] ."

The tradition, however, is then already in full decomposition and darkening, which, through the contact with the European-American civilization and under its influence, is now taking place in an ever more accelerated course. The emblematic writing communicated by Schoolcraft, the *kekeewin* or *kekeenowin of* the Ojibway or Chippewa, was carved and painted on wooden tablets, on both sides, between parallel lines with a stone knife. The name apparently goes back to a root *kikinawadjiton* "I mark it" - "I make a mark on it" and *kikinoamawa* "I teach, teach him". The use of wooden tablets for this symbolic pictographic writing (pictography) is connected with the old custom of the annual and tribal history calendar in wooden tablet form. Beside the wooden tablets we find as an older form the calendar candlesticks in use, both originally with old cult symbolic signs.

The custom must have been completely corresponding with the Teutons since the oldest time, since the wooden tablet calendars in the countries of Germanic tongue were still used long into the modern times, beside the older notched sticks and the still older wooden discs, by the Germanic farmer permanently (see Atlas Taf. 43 and 46). From Norway's northern boundary marks to the Alps we can prove them from the Middle Ages on as popular. The transience of the material in our northern humid climate explains the lack of older monuments.

The existence of the calendar notches among the North American Indians is confirmed to us early: in 1646 the Jesuit missionaries made of these generally among the Algonkin

The calendar staffs[7] , which were spread among the tribes, were already used to teach the prayers and beliefs of the church to the converts in the same way. Like also the cult symbolism of the north Germanic Bauem staff calendars, the so-called "Primstäbe", was reinterpreted and supplemented provisionally Roman-Christian.

As for the calendar candlesticks of the North American Indians, the so-called "recordsticks", they appear in two genera:

1. as single-year calendars, where the total number of indentations represents the days of the solar year, and each indentation represents a night (i.e. day and night = 24 hours);
2. as a tribal history calendar that runs over a specific period of time: each indentation represents a year, with signs for the most important events to remember.

Thus *Dunbar*[6] reports of calendar kerbsticks of the *Pawnee,* which count the years after winters and the days (24 hours, Dutch "etmaal") after nights, as it is generally Arctic-Atlantic and also Indo-European custom. For the "day" or the time of day they use the generally North Atlantic yearly ideogram, at the same time the hieroglyph for "God", "light" etc.[9] or whose *old-world* phonetic value *il-* can be traced equally to South America in cult language and myth. This sign belongs likewise to the calendrical cult symbolism of the prehistoric rock drawings of North America, as it stands as Jul or year sign, as symbol of the reborn son of God and the new light in the winter solstice symbolism of the Skadinavischen Bauemholzkalender.

But if we take the calendar candlesticks of the Pima Indians, which are only "record-sticks", annual history calendars, we find that all tradition is already extinct. The Pirnas, who are mainly located in the valleys of Gila and Sait River, southern Arizona, no longer count by winters, nor do they have "winter-counts", since they no longer know the northern winter. If we look through their calendar candlesticks (cf. Atlas Taf. 43, Fig. 3) for their symbolism, as *Russell* communicates it[10] , we do find isolated signs of the calendrical cult symbolism of the petroglyphs again, such as (p (Russell pp. 58, 64, 65) and J (Russell p. 59); but they have lost their original meaning. The only sign which is still used in the old sense is the hieroglyph of the Son of God lowering his arms, of the dying of the descending half of the year, of the escort of the dead, of the God of Death with the "arrow," etc., at the same time the arrow ideogram in the prehistoric Atlantean petroglyphs. This symbol is also still used in the Pirna calendar candlesticks as a sign for the dying, the death of a person (Russell pp. 40, 47, 48, 50, 51, 56, 58, 59, 62, 64, 65).

It is precisely on the basis of historical calendars that one can best observe the course of darkening and decomposition of the tradition, as well as its complete disappearance in the course of the past century. Besides wooden calendars, sticks and tablets, there are also calendars painted on birch bark and prepared skins. These also belong together to the Arctic-Atlantic cultural circle. Tree bark (birch), wood and skin (fur) are the Arctic-Atlantic writing materials. And the birch bark and skin painting with the ancient emblematic signs of the Arctic-Atlantic cult symbolism is, for example, still in use today among the Ostjaks and Woguls[11] .

These historical calendars of the North American Indians painted on birch bark or skins can again be divided into two groups. The older one is half mythical and half historical: it links tribal history with the myth of prehistory, the creation of the world, with the tremendous natural disasters of prehistory (glaciation, volcanic eruptions, the Flood, etc.) and the emigration from the original homeland. The younger genre deals exclusively with the tribal

The monuments of this type known to us date back no further than the eighteenth century. Century back.

It is therefore natural that in the former genre we may also expect an older tradition of cult symbolism, an even more frequent use of the ancient signs, than in the latter genre. A classic example of this is the famous *Walam Olum* "(red) painted notched wood" of the Lenape or Delawares, painted on birch bark and given to Dr. Ward in 1820 by Delawares living in Indiana[12] . We will refer to this valuable document several times in our investigation, but especially at the end in the summary of our results, regarding the question of that Arctic-Atlantic original homeland and original population (main section 52).

The beginning, the "Ur", is still represented in the "Walam Olum" with the sign ri and the "Great Spirit", *Kitanowit,* with the *Q* sign, the sun sign in the X "Painting Cross", the linear connection of the solstice points of the year and the cardinal points. As it is general North American tradition that the "right cross" + the cardinal points is the symbol of the "earth maker", the "Great Spirit", the sky god.

But apart from these mentioned signs (Brinton I, i-4) and the representation of the fight with the winter-solstice horned serpent (Brinton II, i-7) also the "Walam Olum" further contains no more components from the cult symbolism of the prehistoric rock drawings.

In the more recent genre, the tribal history calendar, the dwindling stage of prehistoric cult symbolism has been reached not only in content but also in form. Take, for example, the pictographic tribal histories of the Dakota, the so-called "winter counts" *(wan'iyetu wo'wapi), in which the* "years" are thus counted by "winters." One well-known piece is the "Lone dog winter count," a tribal history of the Dakota by "Lone Dog" *(Shunka-ishnala) of* the Yanktonai tribe, painted in 1876 on buffalo hide in black and red according to old tradition or pattern (Atlas Plate 207, Fig. 1)[13] . This "winter narrative" begins with the year 1800 and covers the tribal history over a period of 71 years.

In vain we will still look around for any old signs and symbols: the whole thing is modern Indian "picture writing" - if one wants to call it so. It has nothing in common with the style of the rock drawings.

The only thing that may be old in this "winter narrative" is the arrangement of the sequence of characters, the *spiral* "writing". This writing, which symbolically represents the solar arcs of the year, we also find in the tribal calendars of the Kiowa, of which the *Sét-t'dn* or "Little Bear" calendar, named after the author, begins with the year (winter) 1832-33 and extends over 60 years; the "Anko" calendar, on the other hand, begins with the year 1864 and extends over a period of 29 years, while the Anko monthly calendar (Atlas Taf. 207, Fig. 2) covers a period of 37 months[14] . The *"Sét-t*"" year calendar, which is completely similar to the "DoZwsäw"("Little-bluff") calendar, has the same spiral, sun-course writing, painted in black and red. The years are represented by a thick black line, in imitation of the burned or painted notch of the wooden calendars. Of the characters, apparently only one is borrowed from ancient cult symbolism. It is the symbol for the winter (year) 1849-50, the victory celebration on the occasion of the slaying of a Pawnee Indian. The sign represents the radiant O with the cross + contained in it, a sign compound borrowed from winter solstice calendrical symbolism[15] . Here, however, it has completely lost its original meaning and is supposed to represent the circle of dancers, which opens towards the returning warriors, while the cross in the center is supposed to represent a fire made by a pile of buffalo waste.

around which is danced. Just this ancient winter solstice symbol of the prehistoric petroglyphs, the cross + in the radiant "" sign, which we will deal with in main section 9 (Atlas plates 67 and 72, 73), is an instructive example of how every tradition of the meaning and essence of the prehistoric petroglyphs had been lost to the North American Indians in the second half of the last century. Thus, the Thompson Indians of British Columbia "explained" the same sign on an erratic boulder at Spences Bridge as follows: the + would be a crossing trail and the radiating O an "unfinished basket weave" (sic!). The sign of the dying god lowering his arms, which is still used in the Pima calendar as a symbol for the dying and death of a human being and is also still correctly placed in the radiating O on the boulder at Spences Bridge (Atlas Plate 311, Fig. 1), has been interpreted as a "fir branch" etc.[16] . It is the same picture of a darkening and complete fading of the tradition, which we can observe, for example, in Germany towards the beginning of the last century, with regard to the "explanations" of old Germanic runic signs, which had been preserved in formal tradition of the house and court marks until modern times. Thus the vernacular interpreted the A-sign as "crow's foot", the X as "hour glass" etc. etc.[17] .

Every tradition, every knowledge about the original and true meaning of the signs has ceased. And that is why the "Anko" calendar[18] of the Kiowa Indians (AtlasTaf. 207, Fig. 2) provides us with as little more in the way of old tradition as the Sett'an calendar, and confirms what Sett'an, "Little bear", the nephew of the old warrior chief, said when he gave his calendar to James Mooney: he had kept the calendar for a long time; but now it had grown old. The young people had forgotten its history, and he (Sett'an) now wanted the calendar to be brought to Washington to be kept there with the other things collected from his tribe, so that the white people might always remember what the Kiowa had done[19] . What now "the white people might always remember", we will examine on the basis of the "prehistoric" Indian calendar.

As a result of this consideration of the calendrical and historical pictorial writings of the North American Indians from the second half of the 19th century, we can state that any transmission of the cult symbolism of the prehistoric rock drawings has ceased. This is true not only for the meaning, but also for the formal use of the signs. This 19th century pictorial writing is a childlike-primitive, naturalistic drawing and painting of modern and present events[20] , which has neither the form nor the content nor anything to do with the mental abstraction of the cult symbolism and the linear-written and ideogrammatic components of the prehistoric rock drawings. If here and there still occasionally an old sign appears, then it has long since lost its original sense and context.

And with this we have come to the conclusion of this first investigative preliminary examination. What distinguishes the prehistoric rock drawings of North America from the modern tribal-historical Indian pictographs of the 19th century is the fact that they do *not contain any historical representations.* This is true for the entire North Atlantic cultural area, i.e. not only for North America, but also for Atlantic Europe. Also the prehistoric rock paintings of Skadinavia do not contain (with vanishing minor exceptions) naturalistic historical representations: they are almost exclusively of *cultic* and not *individual-historical* kind. They seem to be timeless-unhistorical, so they do not serve for the memory fixation of any events, any actions of individuals, any more than the prehistoric rock paintings of North America. As we will see, the ship representations of the North Atlantic rock drawings are no reproduction of war journeys, of historical events, but of death escort ships, like those of the pre-dynastic rock drawings of Upper Egypt, Nubia, which have still preserved their symbolic tradition in the grave goods of the Old Kingdom. But as far as the essence of these cultic petroglyphs themselves is concerned, they are exclusively dedicated to the *cult of the dead* and *fertility*, which is causally the same, as will be evident from the inventory of their symbolism.

For as the monuments over here and over there will teach us in richest diversity and yet complete inner sameness - man's life is also like a year - a year of God. Man, too, lives through the spring of his childhood, the summer midday height of his adulthood, his maturity, and the late year, the winter of his aging, in order to then enter again into the winter solstice of his life, into the midnight, the motherhood, from which he, like all life, will be resurrected by God's breath and light, will rise again in his offspring, his descendants.

The one who created the human beings, after whose "image" Y they are created, after whom they are named "human being" Y, is the "son" of that God-Father, the world spirit. The "son" is the revelation of the "father" in time and space as the eternal cosmic change as it is comprised in the year. The circulation of the year is based on the circulation of the sun, which is the material revelation of the Son of God as light, fire and warmth, but not Himself. As the Son of God must die annually, enters into the darkness, into the motherhood of the year, cosmically seen into the womb of the earth, which is enclosed by the world circle sea, the mother water, in order to be born again, to rise again - thus the human being emerges again from the womb of the earth, as from the womb and the mother water at his birth, his rebirth. All this is a cosmic parable: the human birth from the womb is a parable of the winter solstice, the mothering of the year, as the winter solstice is a recurring parable of the creation of the world, the primordial night above the primordial water, the "Let there be light".

The rock, the "stone" is a part of the all-mother earth, carries her name, which then among other things also as *Stanna, Tanna* etc. is handed down to us likewise old-worldly, Celtogermanic etc.. Since inscriptions on the stone are permanent, those in the soft earth, the topsoil, are transient, so the symbolic request for "new life", for "fertility" of clan as well as of belongings, seeds and animals, was inscribed on the stone. All the votive signs as well as the ships of the dead were carved into it, which were supposed to lead the departed over the great water through the underworld and the realm of the dead into a "new year", a "new life".

"Die and Become" is the leitmotif of the all-Atlantic rock drawings, the codification of a belief in resurrection and rebirth, a belief in re-embodiment, as a great cosmic certainty of salvation, which was based on the Year of God, the ancient Arctic-Atlantic God-experience and God-recognition in time and space. Therefore the totality of the cult symbolism of these prehistoric rock drawings of the North Atlantic belongs motivically almost exclusively to the winter-sunny Jul and year symbolism.

As life, as every spring is always the same and yet eternally new, so the leitmotif of this cult symbolism is basically the same and yet recurs in the greatest diversity and richest interrelation of the symbolic signs. Its inner essence as man's own experience conditions the permanence of its tradition. Clans and generations can pass away, tribes and peoples can change, as far as they, the new tribes, racially somehow contain Atlantic blood, received the spirit from the north, the same motive is always repeated in similar writing on the appear on the same rock. This all refers to the *KuUsymbolik:* the inscriptions on the wooden tablets and stelae, the cultic writing material of the north, are us - as already mentioned - all completely passed. The petroglyphs themselves *rarely* or *never* contain *inscriptions* (for North America cf.e.AtlasTaf.330,Fig.35 andTaf. 200 No.i and 201,No.3). But even if they do not contain„inscriptions" in the usual sense, they are authoritative and decisive for the question of the *origin and prehistory of writing.* Our investigation will show us how all the Old World *linear writing systems* go back to the Stone Age calendrical cult symbolism of the North Atlantic. From this calendrical hieroglyphics the Atlantic-European *linear writing* emerged, whose oldest monuments belong to the second half of the older Stone Age, the Magdalenian, thus at the latest to the epoch of 25000-12000 B.C. (Atlas Taf. 200-206).

Only Northern Europe, in particular the Germanic runic script, has longest exhibited of the old European, North-Mediterranean alphabets that ancient trait of the double use of the signs, as symbol and character.

For the *chronological dating of* the rock paintings on both sides of the North Atlantic, with which we will also deal in the course of our investigation, it is to be considered in principle that the rock paintings are predominantly "palimpsests": that is - they contain mutually overlapping entries, which can extend not only over centuries, but even over millennia. One must consider only one thing: the places of the petroglyphs are *cult* places, places of petition and pilgrimage, church and death books of a *clan* or *settlement community,* a tribe. One-time entries of symbols can suffice for centuries and longer: if any mixtures of peoples or shifts of peoples have taken place, but also new entries will occur, partly perhaps with other forms of the previous signs.

Thus, in the rock drawings of Atlantic style of the Sahara-Atlas region, in the "Hajra Maktuba" we find entries that extend from the older Stone Age, through the Libyan younger Stone Age, the Roman period to the folk cult symbolism of the Berbers, that is, to a still living cult custom.

If one would like to regard now on the basis of the Roman-temporal entries the "Hadschra Maktuba" as *not* prehistoric -so one would have to let also always only the youngest text, the youngest writing count in each Egyptian papyrus, which is just "Palimpsest", is headed.

The same logical mistake has been made, for example, in the determination of the age of the prehistoric southern Scadinavian rock paintings (Bohuslän etc.). Because of the occurrence of representations of Bronze Age weapons, it was believed that the origin of these petroglyphs must also be dated to this time, especially since the same representations of ships of the dead appear on the Bronze Age grave goods (cf. plate 133, nos. 3, 5, 6, 7, 8 and plate 486, nos. 3 and 5). However, the same motifs, emblematic signs, ships of the dead, etc., already appear on northern European dolmens of the younger Stone Age (cf. pl. 520, pl. 202, no. 1), as well as in Ireland (Sliabhna Calliaghe, New Grange, etc. cf. pl. 84, no. 36; Lennan pl. 202, nos. 2-3) and in northwestern France, in the megalithic burial ground of Brittany, Morbihan, ancient Armorica (pl. 21, nos. 15, 17, 18, 20; pl. 83, nos. 7 and 23). But not only in representations of the younger Stone Age, but even of the late older Stone Age (Middle Stone Age, Mesolithic, Maglemose): Bone piece from Hjorring (pl. 160B, no. 2, cf. pl. 359, no. 4).

Apart from this, we find in the Swedish petroglyphs large complexes in which not a single Bronze Age implement occurs at all, but representations of Neolithic weapons (plate 285, no.4,plate 21, no.7, mortuary ship of Lökeberg, with the laterally shafted stone-axe, which is also in the annual circle of Fossum, below in the south, in Jul, in the annual division; pl. 328, nos. i-2, 4-7, etc.).

The Bronze Age representations in the rock drawings and grave goods only prove to us *the permanent transmission (continuity) of the old spiritual property, the hieroglyphics of a religion of the Stone Age,* which asserts itself as a spiritual constant despite the external, the formal change of the burial rite of the dead, the cremation of the dead, which came from southeastern Europe.

The Paleolithic skin or fur boat of the Arctic Atlantis has survived in Ireland as a "coracle" to the present day. The Germanic peasant preserved beside the Kerbstockkalender the Neolithic stone axe still as a heilbringenden cultic object. And the world traveler Cook still saw at the end of the 18th century the same dugout canoes (with and without outrigger) or double dugout canoes of the Skadinavian rock paintings, which were made by the Polynesians, the "descendants" of the Atlantean culture bringers of pre-dynastic Egypt (cf. plates 507-508, 512-514) with the same Neolithic tools.

But apart from all archaeological facts also another consideration should have kept away from a Bronze Age dating of the southern Swedish petroglyphs. Either the cult of the rock carving would have originated locally in this time, or its bearers would have migrated there only in the Bronze Age. The latter assumption is excluded on the basis of the findings of the settlement archaeology. And on the other hand, a cult custom, like just the cult of the dead, is always something very old with peoples who were not subjugated by foreign conquerors and their culture, something long developed and extremely tough in the tradition - particularly however in the cult symbolism.

The symbolism of the Germanic grave urns of Lower Germany of the older, pre-Roman Iron Age shows a real revival, a renaissance of the death cult symbolism of the petroglyph age. While in the course of the intervening Bronze Age the funeral urns had gradually become devoid of any symbolic ornamentation and no longer "spoke". And also in Northern Europe we face the same phenomenon as in North America. The tradition of the cult symbolism of those prehistoric petroglyphs has been formally preserved for us only in the rural staff calendar until around the turn of the 18th century, even sporadically until the beginning of the 19th century.

May genders, tribes and peoples and their technical cultures have changed and have passed away: unchangeable remained the year of God, his daily and yearly experience, as the ancestors once had experienced it exactly in this way thousands of years ago. As long as by a foreign urban "civilization" alienated from the God nature this experience (of which the vehicles and their symbolic signs announce) was not cancelled and extinguished, so long this calendrical, this cosmic hieroglyphics had to remain valid.

And as the Icelandic farmer, like the North American Indian of the untouched western mountain countries of North America, still determined the division of the year in the same way at the beginning of the last century, so he had also used the same signs of the ancient common prehistory until then.

With the calendar, however, that inconspicuous wooden stick, which the Western European metropolitan civilization took from it, the last tradition of primeval times, which still externally connected the present with the most distant past of human intellectual history, disappeared.

If we want to go this way backwards, we have to take this primeval walking stick through time and space at hand.

1

THE YEAR OF GOD

THE ATLANTIC DIVISION OF THE YEAR

Indeed, there are two forms of Brahman, time and non-time. Namely, what was there before the sun, that is the non-time, the indivisible, and what began with the sun, that is the time, is the divisible. But the manifestation of the divisible is the year, and from the year these beings spring forth, through the year also, after springing here, they grow up, and in the year they perish again; therefore, verily, the year is the Prajâpati, the time, the food, the nest (the abode) of the Brahman and the Atman. *Maitrâyana-Upanishad 6,15.*

The food, indeed, is the origin of this whole world, and the origin of the food is the time, and of the time the sun. This time visibility is this, which, growing out of the duration of the moments etc., constitutes the twelve-part year. Of this year one half is consecrated to Agni, the other half to Varuna. *Maitrâyana-Upanishad 6,14.*

Just this Prajâpati is the year, is sixteen-part.
Brihadâranyaka-Upanishad 1, 5, 14-.

Verily, Prajâpaiiis the year; in the same there are two courses (of the sun), that to the south and that to the north. 1,9.

A (human) year is a day and night of the gods; thus the two are divided: the northern course is the day and the southern the night.
Code of Manu 1, 67.

- and when it is said: the year is Prajâpati", that sun is the year, but that Purusha in the sun, who is Parameshthin, is the Brâhman, the Atman. *Mahâ-Nârâyana-Upanishad 63,19.*

This Purusha the (primordial) Purusha set (as creator). But his creatures do not originate without the year, but from the year they originate.
Mahâ-Upanishad 1.

A.THE FACE CIRCLE SUN YEAR

i. MAIN

The Arctic-Atlantic and North Atlantic Solar Year

AAs an entry point into the supposedly inaccessible spiritual world of prehistoric times, we want tochoose thesign <J> i, which we have already documented in the symbolism of the calendar staffs of the Pima (p. 13) and so often prehistoric rock drawings, also in standing sign connections, on this side and on the other side of the North Atlantic. As a look at Atlas Taf. 2 shows us, we can alsodetermine in Atlantic-Northern Europe, in the Ur-Germanic area, a permanent tradition of this sign, which in the calendrical cult symbolism of the so-called "*Rimstav*" (Norw. dialetc.) or "Runenstäbe"*(Runakafle)* up to the ig. Century reaches[1] .

In the fact that these Skadinavian Bauem calendar staffs are called"rim staffs" (i.e. *time staffs*[2]) or *rune staffs*, an important hint for our investigation is contained. The "time staff", the calendar staff, would havebeen writtenaccordingly with*runes*If we make immediately the useful application and namely with that <t>-sign as sample, then we can state indeed that this sign belongs to the common runes of the Germanic rune series of the migration period In the Anglo-Saxon runic series it has come down to us with the name *gear* etc. "year" is handed down to us.

The same sign appears as <b in Irish copies of Scadinavian runic series*(Ogam Lochlannach*"Scadinavian Ogham") with the sound value s and the name *sol* (- "sun")[3]The same phonetic value is still handed down to us by Olaus Wormius as Norwegian for the 17th century And in the same century it ispreservedthe cult symbolism of the Lappish magic drum*(Runebomme)* * with the meaning "sun", *Paive, Bceive, Beive*etc.documented for the Migration Period (plate 328, no. 18-21). The Lappish tradition of the 17th century connects the sign in the same way with the Son of God of the pre-Christian North Atlantic religion as the Swedish tradition of the peasant calendar of the 16th century[6] .

Our investigation in the section "The Son of God" will show us how highly ancient and reliable that Skadinavian permanent tradition is, which for the 0-sign stillhad preservedthe be-meaning of*belghbunten*, "Thor bound in the bellows (=belly)", i.e. "enclosed inthe womb "[8]That this designation refers to the winter solstice myth, where the Son of Godhad enteredwith the "light of the lands" into the grave or mother house, into the mother water, into womb of mother earth, our later investigation will teach (cf. for the time being Taf. 284, No. 16a-c and No. 31) For Thor was also in the tradition of the Edda still called "the earth and Allfather's son"[7] .

So, if the vernacular still transmits the rune (D resp. $ etc."J ahr" and "Sonne" still until the end of the calendrical cult symbolism of the rune or rim staffs, the sign now generally stands for the winter solstice as well as midwinter as the *New Year and* for the summer solstice as well as *mid-summer as* the *half-year* (pl. 2 and pl. 44-45).

So, on the basis of these facts we can already conclude that the vertically divided circle was the ideogram for a *solar year*, which was divided into two equal halves according to the *solstice points.* As we know sufficiently from the saga literature, the old Norse year was divided into two equal halves, the so-called *misseri* or *missari*[6] , which had the meaning of "half-year" and "season". These two "misseri" were again divided into two half parts, called *mal.* Still the Bauemstabkalender hands down to us that this old-Nordic year was divided intoWintersonnen- wende as yearly beginning and Sommersonnenwende as yearly half.

This year division must be presupposed already as *Indo-European,* because it forms also still the astronomical basis of the Vedic cult year. In the Rig-Veda the yearly and day-sun course, "the path which Varuna (the god in the waters, the winter-sun-usual, nocturnal one) has made" is called (I, 24,8): it is "the path of Aditi in the sky" which "cannot be crossed" (I, 105, 16). "The instructed regions of the world Sürya (the sun-god) does not cross." Sürya or Savitr regulated the time for the ritual acts, the sacrificial festivals (V, 81,1). By its "course to the north" *(uttarâyana)* and its "course to the south" *(daksinâyana)* it (the sun) causes the division of time into years, half-years and seasons. The "course to the north", the ascending course of the sun from the winter solstice to the summer solstice, to the highest position of the sun in the sky, is "the Brahman way", the *Devayâna,* where one enters the world of the gods through the solar gate (Maitrâyana Up. 6, 30), The "way of the gods" leads to the half-year, where the sun goes northward (Chândogya Upan. 5, 10). The opposite, the course of the sun again backwards into the other half-year to the south, from the summer solstice to the winter solstice, the lowest position of the sun, the entrance into the womb of Mother Earth, is the *Pitriyâna*, the "Pitris Way", "Fathers' Way". It leads to the "other land", the "mother earth", "which opens to the kind reception of the dead", "to the repeated birth" (Kaushitaki-Up. 1, 2).

As stated in Kaushitakibrah. XIX, 3, the *Uttarâyana (= Devayâna')* begins with the winter solstice, the *Daksinâyana (= Pitriyâna)* with the summer solstice. According to éatapathabr. II, 1, 3, i spring, summer and rainy season belong to the Uttarâyana and autumn, winter and early spring to the Daksinâyana (Kirfel, p. 26).

That not the youngest, subtropical homeland of the Aryan Indians forms the astronomical basis of this year division, but a former subarctic, even arctic original homeland, *Bal Gang- âdhar Tilak* has shown convincingly in his pioneering, much too little noticed work "The arctic home in the Vedas" (Poona and Bombay 1903), mainly already alone on the basis of the Rig-Veda traditions. I have referred to this work in detail in the "Rise of Mankind" (p. 69 ff.). The "long darkness" *(dtrghâh tamisrâh,* II, 27, 8, cf. X, 124,1), the thirty-day twilight which lingers in Varuna's place, in the south, in the waters, the winter solstice site (1,123, 8), the twilight moving around on the horizon, bringing the sun ("always and always hastening to the same goal . . . now rolling along like a wheel", III, 61,3), explicitly point to the Arctic primordial home, to *sveta dvipa,* the "white land", high in the north, beyond Himalaya, from Meru and Hari mountains, as the tradition in Mahabhârata reads. There would be the seat of Narayana, the son of God, the Purusha, the divine primeval man, who is in the sun and in the year. There would be the ancient pure faith of the ancestors, the "Bhaktas". We will come back to these traditions of the arctic original home at the end of our investigation still in detail.

On this arctic or polar year of *one* day and *one* night (= 6 light and 6 dark months) aim such passages as Mahabhârata 163, 37-38 u. 164, ii-13 originally'nin: "Day and night together are *equal to one year* for the inhabitants of that place" (at Mount Meru) and (Code of Manu 1,67) "A year is a day and a night of the gods; so the two are divided: the northern course (of the sun) is the day (= summer) and the southern the night (= winter)."

Such a year division like the old-Nordic and the old-Indian, the division into two parts according to the north and south course of the sun, is based on the observation of the sun course, i.e. the sunrise and sunset points at the visual circle or horizon in their outermost distances. How this observation was made is also sufficiently handed down to us from the old folk custom[8] . In Norway, as in Iceland and the Faroe Islands, the horizon or visual circle was divided into 8 equal "main sides". After certain outstanding terrain points, mountain or rock summits, hills, cliffs, skerries, gulfs, valleys, waterfalls, trees or tree groups etc. the rising and setting points of the sun were noted on the horizon or face circle. Where such natural features were lacking, they were created artificially by erecting small stone pyramids as *Eiktamark* or *Dagsmark*, as for example in Old Iceland by the Freysgoden Rafnkel for "Midaf- ten" (6 o'clock). Even in the first half of the last century, this was a common peasant custom in that Old Norse cultural area, on the Faroe Islands as well as on Iceland and also in Norway: e.g., in Söndfjord, W. Norway, Bergen Abbey. As *Arntz* still reports in his "Account of Söndfiord" from the beginning of the last century, these sun observations were very exact and did not show much difference from the time[10] . The same was true of the "day marks" on Iceland and the Faroe Islands.

In Iceland every single farm or estate had its *own* dagsmark (plural *dagsmörk}.* Still the English Iceland traveler and saga collector Dr. Henderson reports (1814-15) from the farm Grim- stade on the border of Nordland and österland that there the mountain Herdabreid was considered as "Middags-Dags- meerket", thus what in the alpine area the "Mittagskofel" is, where the sun stands in its highest state at noon over the mountain concerned. Few Icelanders would have been in possession of a clock, and the only "solskive" ("sun disk, sundial") they made use of was the natural horizon, which they divided into 8 equal parts, called "Dagsmaerker", according to different mountain peaks or heights. Where these were missing, they erected stone pyramids in the place in question. Most of these pyramids still came from the first settlers from Norway and would have been passed down and used from generation to generation[11] .

According to Björn Haldârson, the artificially made "dagsmörk" was erected around an assumed center point, a pole or a stone. Yes, even portable devices of this kind were in use (p. 63), real "day rings". Such a measuring instrument must have had Leif Eriksson, on his America journey 1003 A.D., where he could report from "Vinland" on the basis of his sun observation that "söl hafdhi thar eyktarstadh ok dagmalastadh um skam-degi", i.e. the sun has "eyktarstadhr" and "dagmalastadhr" on the shortest day of the year (compare text-abb. ib, p. 24). These are the WSW and OSO points of the horizon; the sun rose and set there at the winter solstice. According to astronomical measurement, it would be approximately Point Judith, south of No Man's Land, the bay called *Hopsvatn* "Hope Water" by the Icelanders, 41^0 24' io"[ia] .

The production of the "Tagmarken" was done as follows: first the horizon was divided according to the 4 *"Hovedkanter"* or "*Hovedhjörner"*, the "main edges" (main sides) or "main corners" (N-S-W-O). The 4 sectors were again divided in half. These thus obtained

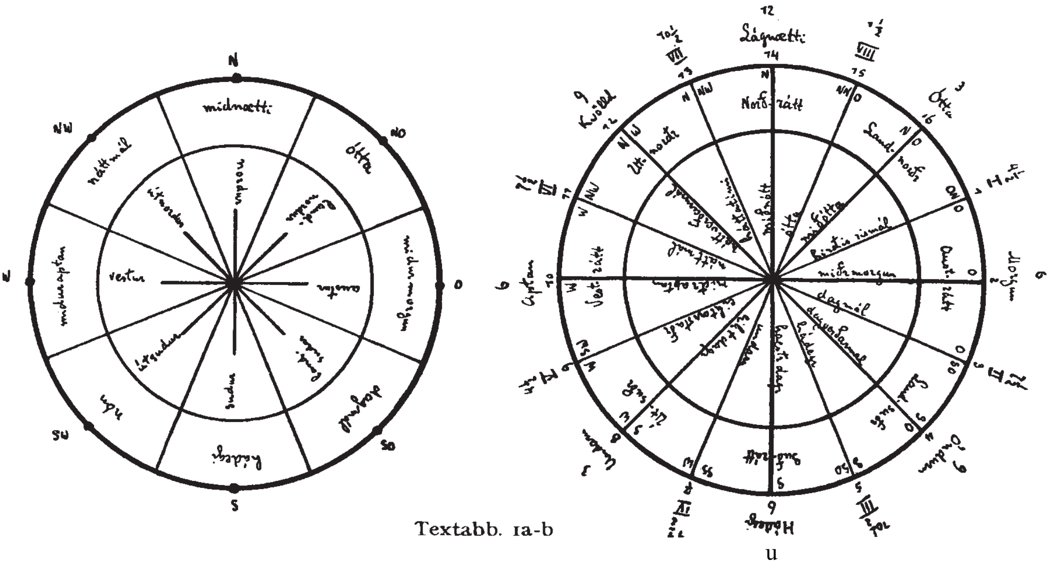
8 sectors were called *alt* or *obü* plur. *attir , .heavenly regions"*. The names of the 8 aettir in the Norwegian saga time were:

Nordhr
Utnordhr (NW) Landnordhr (NE)
Vestr (W) Austr (O)
Utsudhr (SW) Landsudhr (SO)
Sudhr
(S)

The naming is characteristic for the natural position of Norway: NE means "land-north" and SE "land-south" in contrast to NW "outer-north" and SW "outer-south", i.e. outside the mainland in the water, in the sea. For the cosmic-mythological connections the fact that the sea appears in the west and south will still be important for us. The 8 *attir,* "cardinal points", carried the name *eikt* as division of time. These 8 *att {att}* or *eikt* now formed the *solarhringr, the* "solar ring", the solar circle, the visual circle, which Björn Haldârson (Atli. p. 6o) still explains as *"Solarhryngnum, edr Dege og Noottu samann",* "solar ring or day and night together." It is the Greek *nuhtemeron* (VI7JW)|IEQOV), the Dutch *et-maal* = 24 hours, Old Frisian *etmél,* "duration" of 12 or 24 hours, middle-lower rural *et-mael, at-mael.*

Like the Nordic *"eykt"* since the saga time, the *ökt* or *ögt* 3 hora-hours *{trihorium after* Björn Haldârson) was still valid on the Faroe Islands in the first half of the 19th century. The "eyßZ" was again divided into *hälfa,* "half parts", called *half-eikt* or *stund.* This "hour" is the "grosz Stund" of i^{1} ^ hora-hours, as it is still provable in Germany[13] .

" " or „J)agsmark" division
by by
Björn Halddrson Finn Magnusen

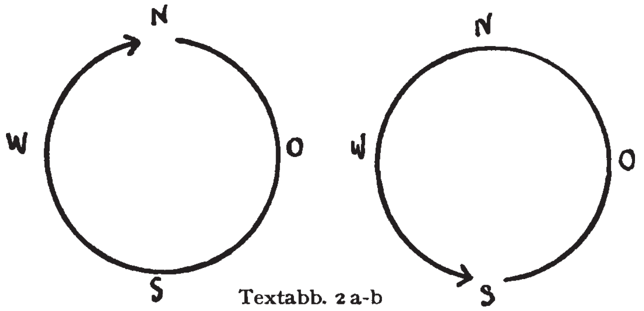


Textabb. ıa-b

The further discussion of the names of the 8 "Eiktir" *(midnatti, ötta, midurmorgen, dagmâl, hadegi, nön, midur-aptan, ndttmal),* as well as the 16 half "Eiktir", lies beyond the scope of our investigation. It must be emphasized that thus the division of the day in the north starts from "midnight" *(midnött, midnatti)*, passes through the east or morning side, reaches the noon level in the south, in the "high day" *(hddegi),* and runs back through the west or evening side. This refers to the *day division* (hour calculation). The *year division* (month calculation) starts from the *south* as the *winter solstice, midwinter place.* It is the *midnight place of* the year, the point of the lowest sun position. From there the annual division of the "solskive" runs through the east as the ascending half of the year, has its half-division in the north as the highest sun position of the year (mid-summer, summer solstice) and returns through the west as the evening side and sinking half of the year to the *mo'Sur-att,* to the "mother-att", mother celestial direction, the south (the Vedic "father way"). There is the life and light turn of the year, in the *modra-necht,* the "muttemacht" of the year, as according to Beda the "pagan" Anglo-Saxons called the "sacrosancta nox", the "consecration night", the Jul. *Falla in moiur-att,* "to fall into the mother-heaven", "to fall to the earth, to sink down", was the allegorical expression for "to die", as the Skarphedin calls out to Sigmund, at the moment when he slays him (Njallsage 70). For at the winter solstice the sun in the south sank down into the water, into the womb of mother earth, into which also man enters in the winter solstice of his life, to be reborn in his descendants.

For the correct understanding of the Old Norse and North Atlantic division of days and years, it must be taken into account that *the course of the sun's day and year are in inverse relation to each other,* as the following diagram may summarize.

Daily course of the sun and *annual course of the sun in Iceland and Norway*



Textabb. 2 a-b

That the "day(es) marks" were used in the old Norse world at the same time also or originally in the first place for the *division of the year,* is clear from the above (p. 23) mentioned sun observation of Leif Eriksson (1003 A.D.) at the Jul time, for which the designations of the "dagsmark" *(eyktarsta r* and *dagmalasta>r) are* used.

The priest *Jon Dadason* still gives in his book "Gandreid" (1672, Cap. 24; Björn Haldârson p. 48) the use of the "Dagsmark" for the division of the year: "Where the sun rises on 21. April is "landnordur" (NE); where the sun rises on March 10 is "austur" (E); where the sun rises on January 25 is "landsudur" (SE); where the sun sets on January 25 is "utsudur"

(SW); where the sun sets on io. March, is "vestur" (W); where the sun sets on April 21, is "utnordur" (NW)."

We will deal with these Norse stone settings of 6, 8 or more stones around a center point in section 7. They were the observation place for the yearly and daily sun course, the cult places, the burial places and the thing places and remained in the latter quality still in the last century on Danish islands in use.

The observation of the solstice above the horizon due to the lowest solar arc was of course only possible up to the polar circle. Within the polar circle the sun disappears, the further north one comes, the longer under the horizon. For the observation of the "*Sol-hvarf*" "solstice" during the midwinter powers only the circulation of the moon and the stars can be used as timekeepers, as it also happens in Arctic America (see our note 30). A valuable message in this regard is given to us by Prokop in his "Gothic War" II, 15, where he reports about the return of a remnant of the Heruls via Denmark to Thule (Norway) after they had been defeated by the Lombards. We learn there that the Thulites (Norwegians, Northern Scadinavians) celebrated the winter solstice as the highest of all festivals. In Prokop's description of Thule it says: "At the time of the summer solstice the sun does not set for 40 days, but shines uninterruptedly on the land. 6 months later, at the time of the winter solstice, it is not visible at all (cf. Jordanis "Gothic History" ch. 3); the island is then covered in endless darkness. -Thus, according to their testimonies, the sun does not set for the other 40 days, but gives light to the people there in the east and west. When it disappears for the first time and then appears again on the horizon, as it was seen before, there is counted one day and one night. But if the time of the nights comes, *then one can calculate the days after the uninterrupted course of the moon and the stars.* - If the time of 35 days has passed during the *long night*, then some people are sent on *mountain tops.* If they see the first rays of the sun from there, they report down that in *five days* the sun will appear again. On this glad tidings *the whole people celebrates festivals, still in the dark. And this is the highest festival of the inhabitants of Thüle* (q [uyiorq töiv ëoQrâiv)[14] .

These communications of Prokop, which were further confirmed to him on inquiries by travelers who came from there, contain details most valuable to us:

1. that the main festival of the Old Norse year was the winter solstice and this was established by observing the *new sunrise;*
2. that this feast began *five days* before the new sunrise (about the 5 *pre-Jul days [Fyrejuls dagar]* see our main section 41-44);
3. that during the disappearance of the sun in the 40 day nights the time was measured after the course of the *moon and the stars* as in Arctic America (see our note 30).

As result of our previous investigation after meaning and origin of the rune and the calendar sign (D and/or <j) etc.. "year", we can state now the following:

The sign of the circle divided vertically in the center is the ideogram of the old-Nordic face circle sun year, the solarhringr "sun ring", in its division south-north as axis of the year. This axis connects the points of sunrise and sunset in the solstices.

North: highest sun position of the year, summer solstice = half year, at the same time midsummer position.

South: lowest sun position of the year, winter solstice=N eu year, at the same time midwinter position.

This is a year division, which can have originated only at the polar circle, between 60 and 67.5 n. Br. This astronomical latitude covers as area approximately North Russia, Middle Scadinavia, Faroe Islands and Iceland, S. Greenland, the northern half of the Hudson Bay area, the Northwest Territories of Canada, Alaska and North Asia, Siberia (Bering Street Eskimo, Yakuts, Yenisei area; East Yakuts - Voguls). This *Arctic-Atlantic circle* will always be the starting point and basis of our comparative study.

Quite apart from the archaeological, epigraphical finding stock the sign (D as year sign could never have originated in southern latitude because already in the latitude of the North Sea area no more the (D, but the 0-sign is the year ideogram (atlas plate 3). *Because only in this northern latitude, which borders on the polar circle, the sun rises and sets at the winter solstice in the south and accordingly at the summer solstice in the north. And only there the sun touches the* whole *visual circle in its rising and setting points.* Between the 55th and 50th degree of latitude the winter-solstice rising and setting point lies in the SE and SW, and the summer-solstice in the NE and NW, and the sun touches in the rising and setting points of its yearly course only the sector SO-NE, or SW-NW and back, against it the part SW-SE and NE-NW no more at all.

The graphic representation, the ideogram of the Arctic-Atlantic facial solar year, the linear sign (D etc., can therefore never be of southern, Mediterranean origin: the ideogram of the later oriental year with its division in the vernal equinox would be 0 and not ®.

As a conclusion of our preliminary investigation on the origin and meaning of the ©-sign we have to go back once more to the „rim"- and "rune-staffs", namely first to the Norwegian dialectal *rimstav* "calendar-staff", which contains a Germanic (Anglo-Saxon, Old High German, Old Norse etc.) *rim* "number, series, order, calculation, computation", later "rhyme". This riw stands in the ablaut relationship to a likewise Germanic stem *ram-* (Old High German, Old Norse *rama,* Middle High German, Middle Low German *rame, Middle* Dutch *raem,* etc.), which has the meaning of "enclosure", "enclosing frame, frame", "cross frame", "support", "column" and "cross column". What this "framing" originally is in a figurative sense, is still clear from Middle High German *ram* "face circle" (!) and *zerame* "before the eyes" and Middle Dutch, *Nine* Dutch ramen "estimate, determine, aim", Old Frisian *ram(m)ia* "consider, aim". The "*frame",* the "enclosure" is the divided *"visual circle",* the Old High German jâres umbihring or jârhring!

The cruciform basic division of the visual circle as annual ring of the Son of God in the Arctic-Atlantean primal religion (cf. pl. 3, no. 2, pl. 5, 13, 14, 313, 314 etc.) is thus contained as primal meaning in the Gothic *hramjan "*to *crucify"* (Greek *kremannumi* "I hang up", *kremamai* "I hang, hover"). To the same basic root also belongs Old Norse rp5 "row, rampart of stones", Middle Low German *rat* "row, line", like the Common Germanic word "Rand", which in Old High German *rant,* Anglo-Saxon *rond,* Old Saxon *rand,* Old Norse *rynd* "shield" and "edge of the shield" (= "circle, disc" and "edge of the disc or circle") can mean, like Old Frisian *rond* "scrape", "line". Basic meaning is: "incised circle, stroke, notch", cf. Lithuanian *rantos "annual rings* on the horns of cattle", *rentinys "*wooden edging" *rintys* "notch", *renczit* "I notch" (Franck, van Wyk 534; Falk and Torp II, 869, 900; Möller: Vgl. indogerm. semit. Dictionary 207).

Here, too, therefore, lies semasiologically the "seeing" of the "visual circle", its "estimation" and

"Division" and transfer to a round wooden frame, which was divided crosswise and provided with notches on the edge, still clearly in front of us.

So this is the "rhyming disk", the later "rhyming stick".

Now let's look again at the other name - *rune staff.* The name "rune staff" for the calendar staff and the use of the rune "year" <j> for New Year and half-year, thus for the division of the year into two parts, suggests the question whether the Germanic rune series had still further relationship to the annual calendar. Because the fact that the rune <j> in the oldest Anglo-Saxon rune series has already been handed down with the meaning "year" excludes from the outset the assumption that this calendrical use of the runes in the rune staff calendar would have originated allegedly only in the Christian Middle Ages, when one used the rune series also for the 19 signs of the moon cycle[15] . The sign "year" <|>, the circle divided vertically in the middle, is the twelfth sign of the "long runic series" of 2 X 12 or 24 signs. This is called so far erroneously the "older rune row", because it was apparently *before* the short Nordic rune row of 2x8 or 16 signs in common use of the North Sea Germans. If one takes the rune row now as presumed sequence of the calendar signs of an old-Nordic year, then the rune <j> would be that, which would have to stand in the north at the upper side of the face circle or the "Solskive", the "sun disk", of the round and older wooden calendar (Atlas Taf. 46). Now we possess fortunately in the prehistoric rock drawings of south Sweden, in Bohuslän, with Fossum a rendition of the "solarhringr" (Atlas Taf. 285), with which we will deal repeatedly (main part 27). It is the representation of a disk, which is provided all around with symbols, i.e. the symbols otherwise cut on the disk are scratched in the rock drawing outside of the disk, at the edge around, in order to let them become better visible. By these symbols of their circumference, their great age and relationship with the North American complex is unequivocally assured (cf. Atlas pl. 286 and pl. 242). For us it is of special interest that above, in the north, in the half division of the year the (D-sign appears and below, in the SSW the Ä-sign, *exactly at the same place,* where in the long rune *series of the Germanic migration period the* runes CD and Ä concerned stand, if one writes the rune series as sequence of the calendar signs of the face circle sun year accordingly circularly around (plate 285, No. 5).

The Ä-sign is the 23rd and penultimate rune, thus would be the pre-winter solstice rune. We will see in the course of our investigation (main part 22) that also in North America the Ä-sign, the winter solstice "loop", in which the sun is "caught", actually appears in the mythical traditions and their cosmic-calendar symbolism at the same place, in the SW of the visual circle.

Also the other symbols, such as the stone axe shafted on the side of the handle in the south in the "year split", in the Jul or New Year, further ensure the high age of this cult symbolic representation. For it is a *Neolithic* axe (compare the same axe on the Lökeberg ship, pl. 285, no. 4 and pl. 21, no. 7, respectively). And also the connection of the axe (or so-called "double axe") with the Ä-sign is an ancient North Atlantic winter solstice symbol, which goes back to a common New and Old World, Stone Age cultural epoch, as the later investigation will show us (cf. plates 256-258). Similarly, the three-fingered pair of arms, which, behind the southern division of the year by the axe, extends out of the circle, also in connection with the Ä-sign (vgL plate 286).

The same axe as a year circle splitter and Jul or New Year symbol also still appears in the

Runic staff calendar (cf. pl. 285, nos. 6 and 7, and pls. 44 and 45, respectively) as an ancient Norse winter solstice symbol of prehistoric times (pls. 322 and 328).

The whole complex of symbols of the Neolithic "Solarhringr" of Fossum, in their mutual interrelations, returns more than three thousand years later in the runic series of the Germanic Migration Period, and after another thousand years still in the symbolism of the runic staff calendar. *The basis of this permanent tradition is the ancient calendrical custom.*

For also the Germanic rune series of the Migration Period, the "long rune series" (of 24 runes), like the short rune series (of 16 characters) of the Saga Period, still knows the division into three *cettir* or celestial regions. This corresponds to the more recent tripartite division of the seasons among the more southern Germanic tribes (Tacitus, Germania 26), spring, summer, and winter, next to which the everlasting ancient bipartite division of the year "winter and summer" appears (cf. Plate 18, No. i-8). These three "cardinal points" or "cardinal regions" (= seasons) were named after the initial runes *Y Freys cett,* H or *Hagals cett* and T *Tys att*[16] . On the escort coin found at Vadstena in Sweden (Atlas Taf. 419, No. 3) the division into three parts is indicated by colons.

The "Futhark", the runic series, which also appears on the escort coin of Vadstena in *round script* with the ancient formula *luwatuwa* "twice" or "twice" (cf. main item 39), *will therefore have to be addressed as the sequence of the calendar signs of a Uranian face circle sun year.* This is its origin: the use as a series of characters, as an "alphabet" is a secondary, a utilitarian use. The *runic series was a calendar',* its tradition is the "runic staff", originally the "runic disk", the "sun disk" of the Nordic farmer.

Let us now cross over to the other shore of the North Atlantic into the same Arctic cultural area.

Naturally, we must expect a longer lasting tradition in these longer untouched areas. Indeed we find e.g. in Alaska with the Eskimo still the *wooden disk* as year and day calendar in use (Atlas Taf. 47, No. i and 2), which corresponds thus still completely to our older Nordic calendar, the *Solskifu,* the "sun disk". This wooden disk is originally the transmission of the visual circle or horizon. The days of the year are noted in the margin, as on the piece in the museum in Oslo (Anno 1550), by notches[17] . The Norwegian piece, however, already shows the darkening of the late period tradition: the disc is used on *both sides*, each side for one half of the year, instead of the 365 notches on *one* side being distributed on the circumference, the "Solarhringr".

The one-sided use of the wooden disc, on the other hand, can still be found in the *sisslak of the* Alaskan Eskimo. This wooden calendar, which was originally adopted by the Eskimo from the old Arctic-Atlantic "Thule" culture of North America, also shows a transformation and arrangement for the Christian calendar, which is expressed in the seven-day week division. On Atlas plate 47, no. i such a weekly calendar is shown: the pin in the center of the disc is inserted according to the days of the week successively into the six holes of the inner circle and then into the seventh, middle one (Sunday). The circumcircle with the four main points ("hovedkanter") and their subdivisions still clearly shows the scheme of the Nordic "eiktamark" or "dagsmark", the 8 *att* or *eykt.* At the bottom of the handle as the starting point appears the sign (D -

In the piece from Fort Alexander at Nushagak (AtlasTaf. 47, No. 2), the circle is divided by twelve radii, and each radius (Dutch "straal") represents a month. The number of days is represented by holes in which a pencil is advanced accordingly. January starts at the handle, February is the following radius on the left (with 28 holes) and so on. In the middle there is probably a

Weekly calendar, as at pl. 47, no. 1. The most important church feast days were originally noted by a © sign (!).

The two calendars represent the transformation of an ancient pre-Christian wooden calendar for the Christian calendar year by the Russian missionaries. According to the name, the Eskimo at Nuskagak are Russian Catholic. In reality, no difference can be noticed between the "Christian" and "pagan" ones[18] .

That the Eskimo were not the aborigines of North America and - as they themselves know - not the creators of that ancient higher developed "Thule" culture, shall be explained at the end of our investigation on the basis of the new excavation results.

Here now the question arises: which year division can we determine with the Eskimo and Indians of North America in possible connection with the prehistoric monuments, the rock drawings ?

Leona Cope has given in his writing "Calendars of the Indians North of Mexico" in thankful way a comparative compilation of the year division and month designation, also of the Eskimo[19] . If we look at his "Map No. 2", "Distributions of the periods marking the beginning of the year" (our text figure No. 3), we can see that the division of the year according to the solstices, with the beginning of the year in the winter solstice, can be proved from the Hudson Bay to California.

The common North American term for "year" is *winter* and counting is done by winters and nights. *And the winter solstice is the astronomical basis of the year division.* The same basis we find old-worldly with Teutons and Celts. It is just the natural basis for a population which originally comes from the arctic winter power. After all, in northern Thule or Skadinavia - as we have already learned from Prokop's report - the sun sinks 40 days below the circle of vision, into the waters, into the womb of Mother Earth. The people of this northern latitude can therefore count only by *nights*, and the winter solstice is the greatest incisive event of the year. Only with the newly risen light, with the new "course of light" (Greek *lykabas* "course of light", "year") the reawakening of life will begin. We find the winter solstice as starting point and beginning of the month division and moon or month designation both with the Eskimo, and with the Indians of the north Pacific coast and the southwest. Nowhere, however, is the equinox included in the reckoning of time. Here, too, we find the original, indigenous Arctic ®-year.

The Indians of the Southwest Coast, especially the Pueblo Indians who are so important to us, with their highly developed system of the face circle solar year, still calculate according to the outermost points of the sun's path on the horizon, just as the Kwakiutl of the Northwest Coast do. The Nootka (Pueblo) call this observation of the solstice points *ho'patnk^cn^* "to look after the sun". The observer places a stick in front of him while another man places a second stick, in line with the first stick and the point of sunrise. The observation lasts for several days. The period during which the sun "sits down" during the four or five days before it begins its return journey is called the solar standstill.

This observation by sighting the sun's shadow by means of two sticks is often found among the North American Indians (among others Nascapee, Cope p. 125). The system of the Old Norse "dagsmark", the pole or stone circle, is also based on this practice, which originated from the observation of nature. The same observation of the sun shadow for the yearly division we find with the

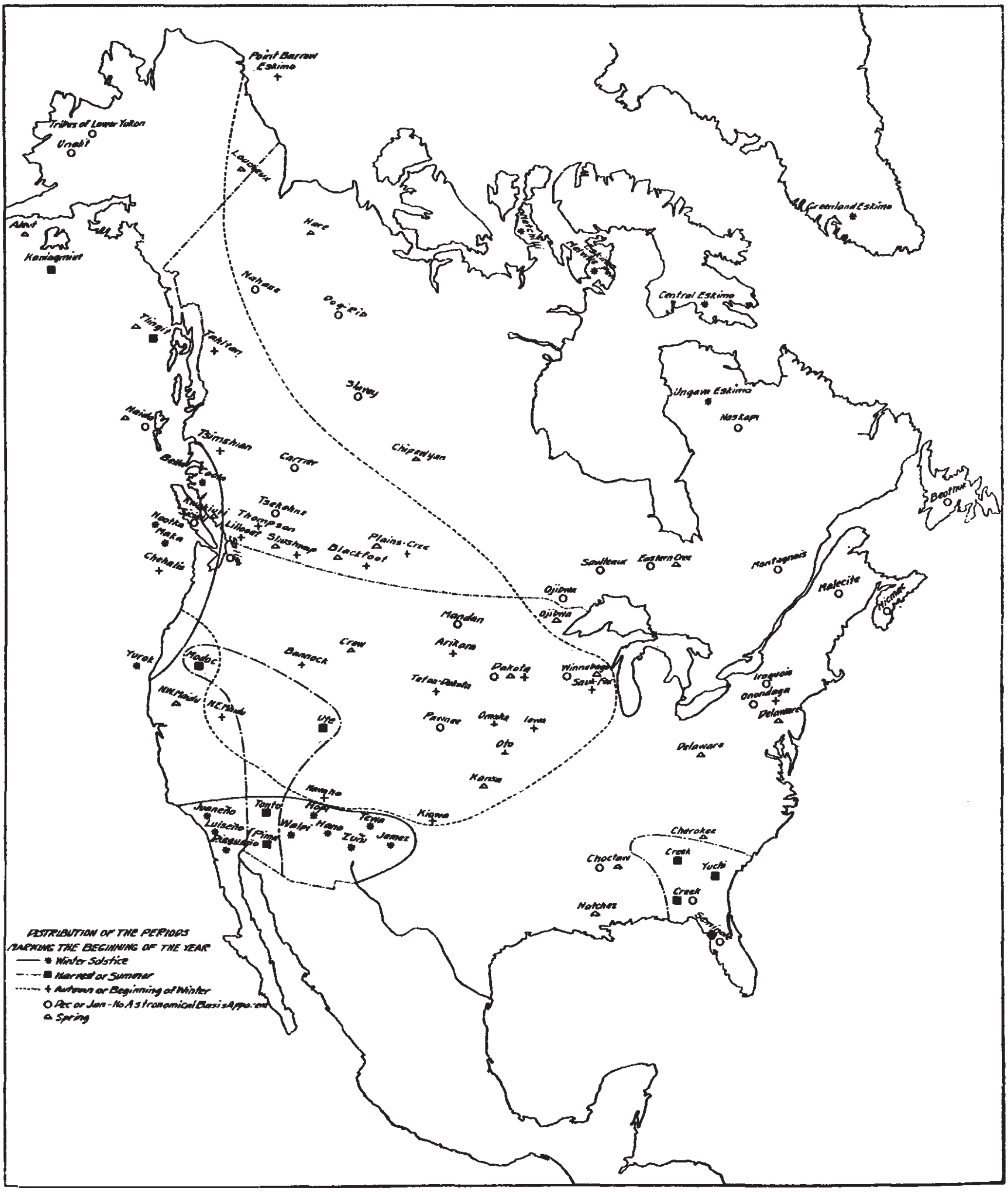

Point Barrow Eskimo
Tribes of Lower Yukon
Unalit
Aleut
Kaniagmiut
Loucheux
Hare
Nahane
Dog-rib
Tlingit
Tahltan
Slavey
Haida
Tsimshian
Bella Coola
Carrier
Chipewyan
Kwakiutl
Tsekehne
Thompson
Nootka
Makah
Lillooet
Shushwap
Plains-Cree
Blackfoot
Chehalis
Greenland Eskimo
Central Eskimo
Ungava Eskimo
Naskapi
Beothuk
Saulteaux
Eastern Cree
Montagnais
Ojibwa
Ojibwa
Malecite
Micmac
Mandan
Arikara
Crow
Bannock
Yurok
Modoc
Dakota
Winnebago
Sauk Fox
Teton-Dakota
Iroquois
Onondaga
Delaware
NW Maidu
NE Maidu
Ute
Pawnee
Omaha
Iowa
Oto
Delaware
Kansa
Navaho
Kiowa
Juaneño
Tonto
Hopi
Tewa
Luiseño
Walpi
Hano
Zuñi
Jemez
Pima
Diegueño
Cherokee
Choctaw
Creek
Yuchi
Creek
Natchez
Seminole
DISTRIBUTION OF THE PERIODS
MARKING THE BEGINNING OF THE YEAR
—— ✱ Winter Solstice
—·— ■ Harvest or Summer
······ + Autumn or Beginning of Winter
○ Dec or Jan - No Astronomical Basis Apparent
△ Spring

Fig. 3: The beginning of the year in the calendar of the North American Indians (after Cope)

Eskimo of Greenland and Ungava District: the shadows cast by the rocks show the Eskimo when the sun has reached the point of lowest elevation[20] .

The *division of* the year into a *summer* and *winter half* by the *solstice* or *solar equinox points,* resp. the solstice points, thus also occurs among the Eskimo of Greenland, Ungava, and the Central Eskimo, the Nootka, Tewa, and Jemez Indians (Pueblo); also as a division of the months of the year into a summer and winter series, as among the Bella Coola, Makah, Luiseno, Diegueno, Hopi, Zuni, and Hano. Finally, one finds one of the two or both solstices used as non-lunar periods for the purpose of regulating the year, as among the Aleut Eskimo, the four Kwakiutl tribes (Nimkish, Koskimo, Mamalelekala, and Nakwartole), and the Bella Coola[21] .

As Cope's cartographic record (text fig. 3) shows, we can trace the solstice year or the division of the year into two parts from Arctic-Atlantic-North America along the Pacific coast to the Pueblo Indians. That this division of the year is a natural creation of the Arctic and can never have originated in the south and spread to the north, needs no further discussion.

Of great importance is now the fact that also the graphic representation of this year division, *the ideogram of the face circle sun year in* its vertical division by the arctic winter solstice points N-S ® $ etc., *can be traced in the prehistoric rock drawings of North America through the mountains of the west coast up to the Pueblo Indians of the southwest.* And not only this yearly sign, but *all other signs of the north-European roman and rune staffs, also in their all calendrical* connections *to standing* formulas *can be proved in these prehistoric rock drawings, as well as sporadically still in the popular calendrical cult symbolism of North American Indian tribes up to the present.*

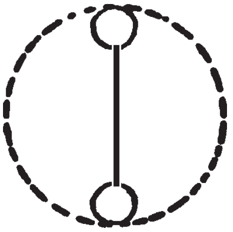
With it the assumption becomes invalid from the outset that the sign (D etc. could have developed in North America naturally likewise from the observation of the course of the sun at the polar circle as ideogram and with the old-worldly, European (D no connection or common origin to have needed.

The origin of the ideogram is still clearly recognizable in the prehistoric rock drawings of North America. The representation in southern Nevada, Grapevine Canyon, shows the circle of vision with the two solstice points in the north and south (Plate 2, No. 42); it is the same representation as in the *Neolithic* rock drawings of Atlantic southwestern Europe, Covatillas (Spain, Plate 2, No. 57), which moreover shows the linear connection of these two points and in addition the two points of the equinox in the east and west of the circle of vision. The corresponding representation, characteristically without the equinox points of the later Mediterranean-Oriental year division, we find in the northeast of California, Modoc Lavabeds (plate 213, no. 2). This Neolithic year symbolism, however, goes back in part to an older tradition of cult custom from the so-called older Stone Age (better-bone and Hom culture period), theMagdalenian. The temporal intermediate stage would be the representation of Mas d'Azil in the Pyrenean region (plate 2, no. 56).

That the meaning of the ideograms Taf. 2, No. 42 and 57 was still familiar to the North American Indians in modern times, results from the meaning of the independent sign $ or J etc. derived from this ideogram, which we will discuss in main section 21 (cf. Taf. 213). As already mentioned in the introduction (p. 12), the meaning of the sign J was still familiar to the mystery cooperatives, the Meda or Midë of the Ojibway Indians: "coming from above and below" . "life and death"[22] . The cosmic connection is still clearly recognizable here.

North
top

Midsummer or summer solstice
highest growth = life



South
down

Midwinter or winter solstice
Winter rigidity = death.

Text Fig. 4

In terms of form history, it should be noted: generally Atlantic are the alternate forms of the ideogram of the face circle sun year reproduced under no. i-12, plate 2, namely: No. i-3 the *round* basic form, No. 4-6 the corresponding *angular* forms, which were created by the wood carving technique[23] , No. 7-14 the so characteristic *SpaUungsfarmen,* of which No. 7-9 represent the round basic form, No. 10-12 the corresponding angular forms. Less common are: Nos. 13-14 (cf. main section 31). The cleavage forms arise as a graphic representation from the idea of the division of the annual circle at the points of inflection south and north: they appear as two closed semicircles (segments) (nos. 7-9, 26a, 27, 28, 41a, 44, 45, 52, 53, 54, 60, 62, 64-67, 72) or as two open semicircles, arcs (nos. 29, 31, cf. pl. 21, nos. i-4 and pl. 44).

As the Jul or year symbolism of the runestaff calendars clearly shows, the year is *split* at the winter solstice (pl. 2, nos. 25-31, pl. 44, pl. 285, pl. 322, nos. i-5, 11, 17, etc.). This term is still familiar to the North American Indians just as much in the winter solstice monthly designations as the prehistoric rock drawings show it as a thought-image sign (pl. 2, nos. 44, 45, 46). The Kwakiutl call the winter solstice *tsl â'tap! a* "Splits both ways," as the NW. Maidu of California name the first month of the year *bompene* "two paths."

The same pictorial sign for the split face circle or year circle applies of course likewise to the half-year, the summer solstice, the midsummer. Therefore we find the ©-sign and its bisection (also with the axe) recorded in the Nordic staff calendars in the pre- and post-summer solstice month (Plate 2, No. 33-39). The ^ sign and the axe are still on the 25th and 29th of July *(Sölmânadr* "sun month"). The Thompson Indians of Spences Bridge (British Columbia) call the 9th month (our July) *texwauzsi'kéntin , "middle time,"* in view of the summer solstice. The StsEe'lis (Chehalis) of British Columbia call the leap time (August) *umis- E'muksEl* "the coming together or meeting" (English "meeting," Dutch "ont- moeting") "of the two ends of the year," which in Old Norse *missera-^mot* means "meeting of the halves of the year. "**3 Wirth, Urschrift Textband** was called. Also in the saga time the switching in Iceland took place after the 3rd summer month as the "aukanatr" (multiplication nights) or the "sumarauki" ("summer multiplication"), instead of the prehistoric switching in the winter solstice (see main part 41, 42 and 44).

Predominantly, however, the winter solstice and the winter solstice months XII (December) and I (January) are considered the actual and main mid-year.

The Lillooet of British-Columbia call the postwinter solstice month *stexwauzi'ken "mid- tet month,"* which the Nah.ane (an Athapaskan tribe, resident in British Columbia and Yukon Ter.) call *sa-t'sd slhie "mid-year month,"* the Uintah Ute *togut.omun.agat.ogute* "midwinter moon," the Yuchi (S.O.Woodland) *h<5ctA^{n} d'äkyä* "midwinter," the Ojibway of Nipigon (Ontario) *anamkoda'di'z* "new year" or "beginning of year," etc.

In connection with the term "year" and "middle of the year" a second sign of this common calendrical symbolism is to be discussed, the right cross +. In the Anglo-Saxon runic series the right cross appears as an alternate form for the 4>-sign *gear* etc. "year", i.e. the 12th rune of the runic series of the so-called "Thames knife", a small cultic wooden sword found in the Thames (Atlas pl. 2, no. 20, cf. pl. 205, no. 7, probably as a year-splitting symbol a "New Year's wish" = "new life" (cf.main item 31 and AtlasTaf.44). The equation of this right cross + with the face circle year ideogram is based on the ancient practice of the four division of the year or face circle according to the four, "main edges", the cardinal points, which we already got to know above for Northern Europe in connection with the "Dagsmark" (p. 23-24). From North to South America extends this cosmic meaning of the right cross + . It is the scheme, after which the sky god, the highest being, created the world, therefore also symbol of the "earth maker" (see plate 279, No. 2), with the Winnebago Indians, not differently than with the Cora Indians of the Mexican Sierra Madre, likewise in connection with the sun course)[24] .

In the symbolism of the rune staff calendars the right cross stands then also logically in the winter and summer solstice (plate 2, No. 30, 31, 36, 37). That the right cross thus represents the "year" (= the totality of the face circle or the sun's course on the horizon through the four cardinal points) is also sufficiently proven to us from the prehistoric rock drawings of Atlantic Europe. The right cross + and the face or year circle (D etc. appear in fixed *formula connections,*[26] which can be dated also in the oldest layers as *'Neolithic (*Atlas Taf. 2, Nr. 15-i6;Taf.6;Taf.7,Nr.i,2;TaL8,Nr.i3-i4;Taf. io,Nr,5-7vgl.11-i2;Taf. 18,Nr. 17-26; Taf. 306 (VIII); Taf. 307,313,314). This formulaic connection of the cross and the year circle or the split year extends from North America again to South America (pl. 2, nos. 50-52) and correspondingly in the archaic Chinese linear script, where the connection becomes unmistakably clear (pl. 2, no. 40 a-c): there the connection even still has the meaning *chung "middle"* 1 The angular form of the split year sign (pl. 2, nos. 41a-b) still stands in the ancient Chinese calendar as a sign for the 4th month or the middle spring month (March), nameAfaw or *Mao,* thus in seasonal use for the spring equinox.[26] This seasonal division besides the astronomical and in connection with the latter is found exactly as in the Norse rune-staff calendar, as with the North American Indians. The Old Norse rhyme or rune staff divides the year astronomically into the two *missari of* the solstices, but seasonally into the summer and winter halves. The *winter side began with* the 14th October (older Icelandic 23rd October) as the first *Vintrnat* (winter power) and the *summer side* with the 14th April. On March 12 one finds in the rune staffs then also the axe (in the old, Neolithic form like Taf. 285, No. 2, 4, 7a, compare Taf. 325) with the split year sign, a round disk or wheel, etc.: they denote the equinox.

The same overlapping and connection of the astronomical year with the seasonal year we find, as said, exactly so in North America. The *LiUooel, Shuskwap, Thompson-lndwLner* (British Columbia) begin (as in the rune-staff calendar) with the monthly counting at the end of October: November is the first winter month; January is therefore the third month, but is called *Stexwanzi'ken* "middle month" i.e. of the solstice year ® (Cope p. 154)- among the Lillooet, as already mentioned above.

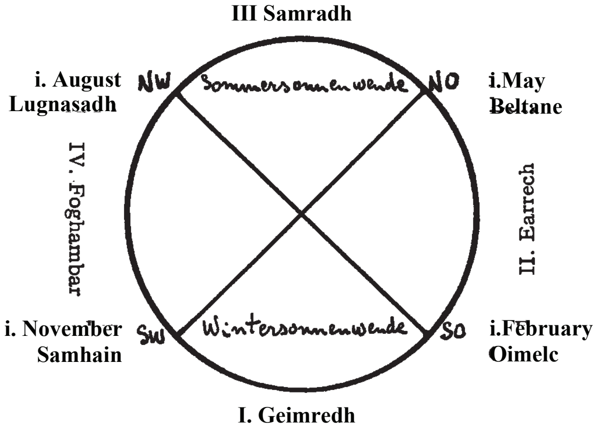
How closely the ancient Chinese calendar in its cult symbolism is originally connected with the Arctic-Atlantic one, the course of our investigation will occasionally show. Also the ancient Chinese division of the year circle into 8 *kua,* which corresponds to the 8 *cettir of* the ancient Norse "solarhringr", the connection of cardinal points and seasons, the cosmic color symbolism in its relation to the change of seasons etc. still clearly show the background of the ancient Arctic face circle solar year. The discussion of these details, as well as of the ancient Chinese division of time and year, must be dispensed with in this work, since it lies outside the scope of our present investigation[27] .

The togetherness of the old-Germanic, old-Chinese and old-North American world view (Zuni et al.) goes back to the common radiation point of the Arctic-Atlantic. From there to South America and Oceania in the Pacific and in the Atlantic around South Africa, into the Red Sea and to the Obemil and Nubia (Predynastic Linear Script of Egypt. Taf. 2, No. 6g-73) and the Persian Gulf, the epigraphic cultural circle of the Arctic year ideogram and its cleavage forms extends.

The solar year ideogram of the face circle divided vertically in the turning points is an arctic ideogram, can have originated only at the polar circle, thus above 6o° n. Br. For a population, which spreads from this homeland to the south, the ideogram, the yearly division of the face circle, had to become another. For already in the latitude of the prehistoric southern Swedish rock drawings (Bohuslän) and the North Sea, about between 60 and 55^{0} n. Br. the sunset point at the winter solstice moved away from the south to the southwest, and the sunrise point to the southeast, corresponding to the summer solstice sunset and sunrise points from the north to the northwest and northeast.

In the southern North Sea latitude, 55-50 A.D., in which Ireland is also located, the respective sunrise and sunset points at the winter and summer solstice are approximately in the SW and SE, respectively in the NW and NE. The sun does not touch the whole horizon in its rising and setting during its yearly course, but only the sector SE-NE or SW-NW upwards and downwards again. The sector SW-SE and NW-NE remains untouched (plate 3, no. 10).

For a population with uniform mental culture, as the cult symbolism of the megalithic grave time of the North Sea culture circle shows, the necessity arose with more southern domicile to arrange the calendar demotivation of the new width accordingly. The scheme of this calendar was, as we have seen, the face circle transferred to the wooden disc. With an adherence to the custom, the months and days in circle sequence at the edge of the wooden disk notched, a division had to take place, as the so far inexplicable arrangement of the main festivals of the old-Irish, before-Christian calendar then also actually shows.



Text Fig.

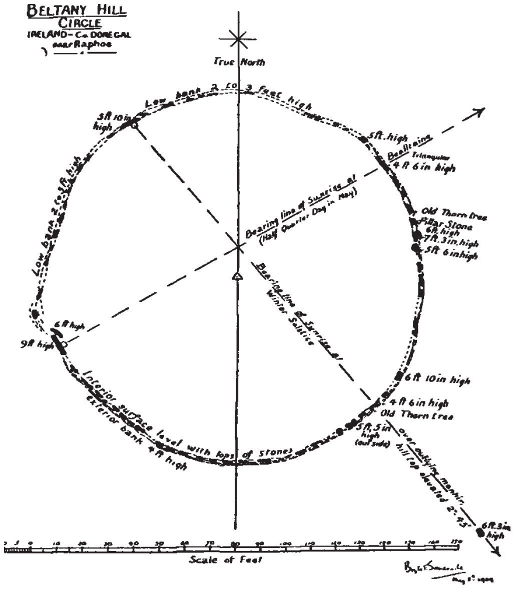
The old Irish division of the year initially still shows the old, Arctic division of the seasons into two parts: Winter-Summer. The year is divided into a *winter half ("Geimredh")* and a *summer half ("Samradh").* This division is again subdivided, so that four quarters result, as the old-Irish texts hand down[88] . The division is now:

A. Winter half	1. Quarter. *Geimredh,* begins with the *festival of Samhain* (November 1),
"Geimredh	2. Quarter. *Earrech* or *Oimelc* (February 1),
B. Summer half	3. Quarter. *Samradh,* begins with the *Bdtane festival* (May 1),
"Samradh	4. Quarter. *Foghambar* or *Brontroghain,* begins with the *Lugnasadh festival* (August 1).

Samhain (November 1) was "beginning of winter" and *Beltane* (May 1) "beginning of summer". The festivals lie therefore according to the cardinal direction on the new solstice points (rising and setting points) of the face circle and/or the wooden disk, but were shifted thereby in the circle writing of the monthly sequence accordingly temporally. The Neolithic *Tualha* ("Germans") of Ireland have thus held on to the Kalendemotierung on the edge of the wooden disk and according to the new points of the solstice at the face circle their celebrations in the annual ring again divided.

In southern Scadinavia, the calendar staff must have replaced the calendar disc very early. The notation on the calendar staff allowed to keep the division into winter and summer sides and the beginning of the year in the winter solstice, Jul. This was no longer possible with the circle notation on the disk, as long as the wooden disk was still considered as a face circle. That the connection between face circle and calendar disk was then also loosened and the latter like the calendar stick - on both sides as winter and summer side was used, shows us the piece of Oslo (Atl. Taf. 46).

As we shall see in Section 7, Ireland, like Scotland, still possesses a number of important monuments, those stone circle sites which may once have been used as annual and daily sundials, thing sites and cultic burial places of honor. An important one for us here is e.g. Beltany Hill Circle near Raphoe in Co. Donegal (Ireland).


BELTANY HILL CIRCLE
IRELAND - Co. DONEGAL
near Raphoe
True North
Low bank 2 to 3 feet high
5ft 10in high
5ft. high
Bealltaine
Triangular 4 ft 6in high
Old Thorn tree
Pillar Stone 6ft. high
7ft. 3in. high
5ft 6in high
Bearing line of Sunrise at (Half Quarter Day in May)
Bearing line of Sunrise at Winter Solstice
Low bank 2 to 3 ft high
6 ft high
9ft high
Interior surface level with tops of stones
Exterior bank 4 ft high
6 ft 10in high
4 ft 6in high
Old Thorn tree
5ft. 5in high (outside)
over outlying menhir, hill top elevated 2° 25'
6ft. 3in high
Scale of Feet

Textabb. 6

The stone circle, which originally consisted of about 80 stones, rises on the artificially leveled summit of a hill. In the WSW stand two enormous megaliths, 6 and 9 feet high.From the highest stone the line of sight passes over another outstanding stone of triangular shape, which stands in the ONO point of the circle and is entirely covered with shell or cup marks. The extension of this line passes over a hilltop standing out on the horizon, which now bears a windmill, formerly perhaps a megalith, a standing stone. The azimuth of this line *is exactly the sunrise point on Bealltaine* (May 6). And it is significant that the hill still bears the name of this great May and sunrise festival of the ancient Irish calendar, the timing of which may once have been determined by observing the sun's course on ..Beltany Hill" in its stone circle[28] .

For the orientation in the visual circle the *night* and *starry sky is* authoritative in the whole Arctic-Atlantic circumpolar cultural circle. It is the *north point,* the sky and world axis, around which the universe turns, and its main gestime, the polar star as "world nail", as well as the "big bear" or the pole gestime of earlier millennia, which made the exact orientation possible. Therefore, the north is also generally the sacred direction[30] .

In connection with the great world axis north-south, the old Arctic-Atlantic year axis of the solstices, which was the base line for the establishment of the "dagsmark" (Björn Haldârson p. 47) an ideogram of the öspeichige wheel (plate 3, No. 11) develops. Its addition by the line of equals east-west then results in the ßspeichige year wheel (plate 3, no. 12), the 8 *att* or *eykt of* the "dagsmark".

One can see how this Old Norse day and year clock was useful for the whole latitude from Ireland to the Arctic Circle (Plate 3, No. 12): it is a practical combination of the Arctic year ideogram (Plate 3, Nos. i and 2) and the North Atlantic one (No. 10). As also the transition of the

(D or© year to the ^) year in the nature of a north-south journey is so gradual and even that the one passes imperceptibly into the other.

In the year scheme of the ßspeichige wheel with the 8 *,/ettir"* or *eyktir the* union of both year schemes of the Arctic-Atlantic and North-Atlantic face circle sun year was contained.

Let us now turn to the "Pueblo" (town, village building) Indians who are settled in Southern Colorado, Central Utah, New Mexico, Arizona, and adjacent Mexican territory. The Pueblo people includes the Tano, Keres (Queres) and Zuni language tribes of New Mexico and the Hopi of the Shoshone language group in NE Arizona. In particular, we will have to deal here with the Zuni and Hopi, who have the Arctic face solar year also as a fully developed system, the Hopi moreover with purely ritual-cultic naming of the months. Common to them is the naming of the face circle sun year as well as the division of the year into two parts in the solstices, whereby only the months of the first half of the year are named, those of the half of the year of the rising sun course from the winter solstice to the summer solstice: the month names of the second half of the year, of the again descending light are only a repetition of those of the first half (vgL Auf gang der Menschheit, p. 268-269).

The Zuni divide the *year (te'pikwai'i)* into two seasonal halves of six months each *(te'lakwaii);* the month is again divided into three parts, each part called *tepinta as'tenfla* "a ten". The names of the months are descriptive of nature. The last or winter solstice month is called *i'kopu "looking back"* or "*looking back"*. Here "sun father" dwells, before he walks back his heavenly way again.

The religion of the Zuni culminates in the monotheistic-cosmic belief in the Supreme Being *A'wonawil'ona, the* world spirit, the beginning and epitome of life, existence and space. Directly connected with it is the generally North American still provable concept of the "Son of God", as it is also still clearly handed down among the Lapps: among the Zuni he is called *Yä-tokia,* the "Light Bearer", the "Sun Father". He was and will be forever, the great God above all other humanized gods, the giver of light and warmth and through the Supreme Being giver of life, like the Son of God *(Radien* or *Jubmal barn* or *Radien kidda* "Ruler Son," "Heavenly Child," etc.) among the Lapps.

He is the "bearer of light". The sun itself is thought of as a shield of burning crystal, carried by him on his daily migration from east to west. The prayers are addressed to the invisible and esoteric bearer of the shield[31] .

The year begins when the sun is at its lowest and touches the end of the *toa yällänne,* or "comber", as it sets in the SW. Then is winter solstice, the shortest day and the Zuni say *"yä tokia* ("light bearer") *i'tiwannan* (middle) *kwi (*place, spot) *tefchi* (reached here). So the "looking back" or "turning back" month *i'kopu* was also originally the "middle" of the year ©. In the now rising course of the first half of the year the sun passes the moon in *A'yonawa yäl lännë* (moon course observation in connection with sun course!) and sets at the summer solstice at a point northwest of Zuni, called *Yäl-l&hanna* "Great Mountain". At this same place it goes down for four days. Then is summer solstice.

The Hopi face-solar year is a lunisolar year. The calendrical division based on the sun's course on the horizon for the year division (and the moon phases for the month division) is in the hands of the sun priests *tawa-wympkiyas.* These are very experienced in the sun

The people of the region are also the most important ones in the world in terms of the history of the world, and by observing the points on the horizon where the sun rises and sets, they determine the times of the year for cultic and agricultural activities.

The year is again divided into two halves, which are divided by the solstice points on the horizon. The names of the months of one half of the year are repeated in the other. The rising and setting points of the solstices on the horizon are called:

kwiniwi (NW)	*hopokyüka* (NO)
tevyü-na (SW)	*tätyüka* (SO)

Two of these are called "sun houses" *(tawa-ki)*, *tityüka* (SE) and *kwiniwi* (NW): the former, the winter solstice sunrise site, is the most important.

The sun-running priests now stake out the horizon circumference between the rising and setting points of the winter and summer solstices *Tdwaki,* December 21, point of the winter solstice (SE and SW, respectively) and *Tüyüka,* June 21, point of the summer solstice (NE) and give specific names to the points in question according to particular landscape features, mountains, hills, terrain cuts, etc.[32] .

The year begins when the sun *(tawa) is* in the winter solstice house *Tawaki (hütca* "opening"). It is this point on the horizon which marks the SE point *tätyüka* or the place of sunrise at the winter solstice. Although in general the time of the ceremonies of the summer half of the year is determined by the observation of the sunrise, the *main festival of* the year, the "general assembly" *(Soyaluna),* the Yule and Winter Solstice Thing, is set after the sunset point in the SW The Soyaluna ceremony in the Kya month (December) includes, among other things, the great sun dance, with sacrifices before the image of the "horned serpent"*, Palülükonuh, which* threatens the sun and the life of nature with death and is now to be reconciled The great dramatic dance of the warriors has the task of bringing back the sun from its southward migration: the leader of the Tataukyamü carries the *shield* with the *sun image* (cf. Taf. 12, No. 9), has a headdress of rain-cloud symbols, and fends off warriors attacking him, the dark winter power threatening the sun. We will deal with these "sun shields" further in a moment.

As details are to be emphasized here: the great main festival of the year at the winter solstice, *Soyaluna,* which corresponds to the Yule as old-Germanic main festival of the year, also concerning the preceding ceremony of the "new fire" (Kele); the sacrifice for a fruitful year, as it was also used in Skadinavia and Iceland for the Yule (Yngl. p. 8); the fight with the winter-sun-turning serpent, which holds the "year" (D captive, and -as we shall see- has to be overcome by the Son of God (cf. pl. 128 and pl. 110, nos. 2 and 16), a motif as much Ur-Germanic as Ur-American. The winter solstice cult celebration of the "horned serpent," *Palülükonuh,* in the last month of the year ushers in the first month of the new year, the Pa-month *(Pamüry-awü).*

Important is further the cosmology of the Hopi priests: the doctrine of an upper world and an underworld, which latter is regarded as the opposite world of the earth's surface, in which also the seasons are in inverse relation to the upper world, the earth. When it is winter time above, it is summer below, - "and" explains the priest, "when we celebrate the rites of the winter pa month on the upper world, the people of the underworld are busy with the holding of the snake or flute rites and vice versa That is the reason why we prepare the snake or *flute pahos* (prayer sticks), during the winter season, although this dance is not celebrated until the corresponding month of the following summer"[83] .

The same cosmic dualism, probably as an Ur-Toltec tradition of the north, we find in Old Mexico (Sahagun 6, ch. 29): "For when night falls here," the ancients told us, "it becomes light in the land of the dead; then the dead awake and rise." Literally the same tradition we find in old Egypt, in connection with the nightly journey of Ra in the sun boat by the underworldly dead realm of Osiris (see main part 13, 49 and 50).

A special peculiarity of the Hopi ritual calendar is the appearance of the so-called *ka-fina's (katschina's).* They are members of the cultic comradeships or brotherhoods, covered with emblematic masks, who officiate in the monthly cult rites from the winter solstice, with the beginning of the Pa month. These kachina cult rites accompany the annual half of the rising light and end with the summer solstice in the summer Kya month (July) with the last kachina celebration, *Nimän Katschina* (Rise of Mankind p. 269). With the backward turn of *Tawa,* the sun, "our father," the kachinas depart again, and in the now following descending half of the year, from the summer to the winter solstice, the ceremonies are mainly performed by non-masked members of the snake and flute society.

The word "kachina" in the Hopi or Moki language means a "supersensible being", "a spirit", a "soul", also a deified *ancestor.* According to the Hopi, the "kachinas" are identical with the *köko* or *kâ'-kâ* (according to Cushing) of the Zuni. They are the mediators between the people and the highest being and its representatives, the gods, and are said to have come from the underworld *(ât-kyaa),* i.e. the winter solstice, where also their "mother" *Hahaiwüqti* and the "horned" or "feathered" serpent dwells.

We will have to deal repeatedly with the symbolism of the Katschina masks. The cosmic origin of the ancestor cult, which is expressed both in the belief in rebirth of the North-Atlantic cultural circle and in the belief in the mediation of the ancestral souls between the Supreme Being and the human beings, is to be emphasized here for the time being.

Finally, the Tewa Indians should be mentioned here, who also belong to the "Pueblos". The territory of the Tewa, who are part of the Tano language tribe, today includes Upper Rio Grande Valley in northern New Mexico. Their cosmology is closely related to that of the Zuni and Hopi and has the same older monotheistic traits, culminating in the belief in a Supreme Being *'opa* "world", "universe" "universe". Word and concept are related to *pApu* "heaven". *'Opa* encompasses all existence. It is the "life" and is worshipped as *opa-serf "world man"*, "world man", Old Norse *veraldar go<P,* "world god", Lappish *weralden olmay* "world man", see deed 30iB., no. iö)[34] .

To the "Son of God figure", the sun bearer, the *Yä-totäa of the* Zuni, *Tawa of the* Hopi, corresponds the sun *t'aif of the* Tewa, a word related to *fa* "day". We will discuss it as an ancient Atlantean theophore root word *tu-, ta-, tau-(tau-), ti, tiu,* etc., name of the Son of God, in our Section III. Hauptstück 39.

As *T'an'endo* ("sun," "old man"), he is also the skywalker, clad in white deer skin, with his face covered by a mask *t'an"a* or *cambi'ä (t'aif* "sun"- and 'a mask, *bi* possessive).

Also with the Tewa year division and calendar is based on the face circle sun year: the

Division of the visual circle is done according to the *sunrise points* on the mountains of the *eastern horizon.*

Where the sun reaches its winter solstice home *{pa'a-ri* or *pa'a-ge* "sun place") on the horizon, "the sun stands still," *t'ân nawiy'* or *nât'dtjwirf (t'ay'* "sun," *nä* "it," "he," *wirf "*stand"), the "new year" begins, *pafo tsambi" {pafo "*year," *tsambi'** "new").

This astronomical year, like the Old Norse year, is also associated with a season) ahr. Both are bipartite, like the Old Norse "missari". It is the great cosmic dualis of the old Arctic-Atlantic year: summer *(pajo-geri)* from April to September; and winter *(te'nuri)* from October to March, according to the division of the runic staff calendar.

Like the other Pueblo Indians, the Tewa also know a division into six cardinal directions or major areas; north, west, south, east, up and down, and their cosmic symbolic colors.

It has already been pointed out by American ethnologists that the Pueblo year division with its winter solstice cult symbolism has features which indicate an origin from a more northern celestial region. And as Cope's map (Text Fig. 3) has also shown us, the backward connecting line of this winter solstice year leads through the western mountains of the Pacific coast up into the area of the Thule culture around Hudson Bay.

We will now have to turn our attention to the possible *epigraphic* prehistoric monuments on this trail.

It has already been mentioned above that the folk cult symbolism of the Pueblo Indians, e.g. that of the related Sia (a Keres tribe on the north bank of the Jemez River, New Mexico), depicts the winter solstice horned serpent still carrying the sign "year" ® in its mouth (pl. 110, no. 2 cf. pl. 117, no. 2). As also in the prehistoric rock drawings of southern Scadinavia the light bearer and hammer or axe god appears in the fight with the snake which holds the "year sign" ® with the tail entwined (plate 110, No. 16). The general North Atlantic motif of the fight of the Son of God with the winter-solar (horned) serpent, to be discussed by us later, is also included among the Hopi in the Katschina ceremonies of the "Gehömte-Schlange" feiem (pl. 128, no. 1), where the sun-god-Katschina, Macibol or Caleko, fights with it, just as in the Germanic peasant calendar (pl. 128, no. 2), an Upper German wooden calendar, early 16th century: Symbol to the 24th or 25th of January.

The Zuni represent the winter solstice "horned" or "feathered" serpent *Ko'loowisi* or the two "year" serpents with an equally ancient North Atlantic year ideogram § on the body, which is still attested in the oldest runic series as an alternate form to ® "year", as a split form of this sign (pl. 182, figs. i and 3, cf. pl. 3, nos. 6 a-b and 8d-e).

That the year-sign symbolism of the winter-solstice "horned" snake belongs to the Arctic-Atlantic winter-solstice myth, our detailed investigation in the main part 13 and 18 will show. As a stage in the southward migration of this symbolism, we then find, among other things, the horned serpent with the "year" sign ® in the "sun disk" whose edge bears rays or notches, in the prehistoric rock drawings on the Columbia River at Spear- fish (Vancouver, Washington; pl. 110, no. 1, cf. pl. 117, fig. 1). The rock drawing at Spear-fish on the Columbia River is the direct illustration of the myths of the winter-sun-turning, horned serpent *Sisiutl,* which are still handed down today among the *Kwakiutl* Indians on Vancouver Island, and which we will discuss in Section 13. It is the same Kwakiutl, whose yearly

The winter solstice is determined by observing the outermost point which the sun reaches during its ascent, as is the case with the Pueblo Indians. And the winter solstice itself is called by the Kwakiutl, as already mentioned, *ts! ä' tkp! a* "splits both ways", i. e. ©.

Through California (Taf. iio, No. 3,4, 9,11,13), Nevada (Taf. 110, No. 6,8,12) the migration of this symbolic connection to the south (New Mexico, Taf. IIO, No. 5) can be traced.

The continuous mountain range of the west coast naturally gives us a more unbroken chain of epigraphic monuments than the east coast, where, for example, the Son of God holding his arms crosswise, i.e., the "cross" or "year" god, with the serpent sharing the © sign, appears in the petroglyphs on the northwest side of Machias Bay, Maine (pl. IIO, no. 7). In the prehistoric petroglyphs of California and Nevada, two entries deserve our increased attention: they are those of Desert Queen Well, S. California (pl. 4, no. 1) and Grapevine Canyon, S. Nevada (pl. 4, no. 2)[35] .

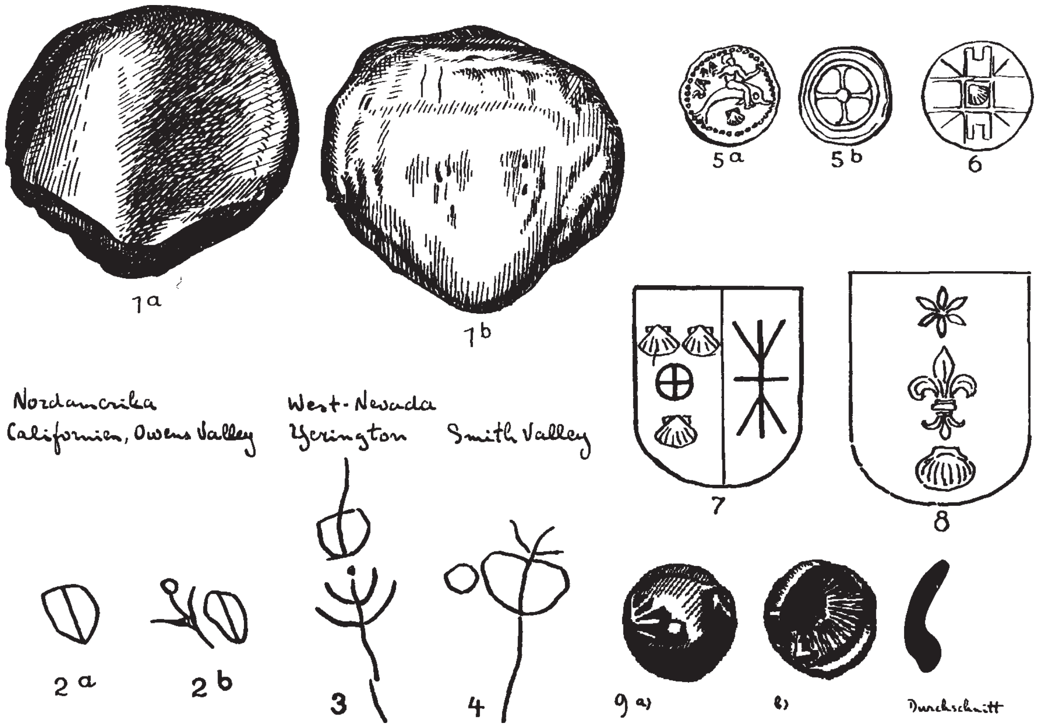
Both represent the year sign ©, the latter in the rectangular alternating form, from which a hand stretches out on both sides The state of weathering of the latter rock drawing (No. 2) no longer allows the number of fingers of the hand on the right to be distinguished exactly. Beside this angular form also the round archetypes of the "year" sign occur in the same group (see plate 484, no. 7).

The question is now, what this peculiar symbol connection has to mean ? Here also today's folk tradition gives us a clear answer, without the bearers of this tradition being aware of the connection with the prehistoric petroglyphs themselves.

Between the latter two petroglyphs of California and Nevada and that of Washington on the Columbia River sit in SW. Oregon the Eukshikni or Klamath Indians and the tribally related Modoc Indians. A special peculiarity of their yearly division was that they counted their lunar months according to the fingers of the two hands. This custom, however, has long since fallen into obscurity and oblivion and has been replaced today by a seasonal calculation or the European calendar[36] . The old year covers 12^2 lunar months. One counted first with the thumb beginning the one hand through (1. to 5. month), then again with thumb beginning the other hand (6. to 10. month) and finally again ring finger and small finger (11. and 12. month, approximately June to July). The names are: 1. *töxowatka* "in the thumb month"; 2. *spéluishtka,* "in the index finger month"; 3. *tätxèlam* "in the middle finger month"; 4. *gäptchëlam* "in the ring finger month"; 5. *gâptsatka* "in the little finger month". For the descending half and winter solstice, the description in the Klamath text (Gatschet I, p. 75) reads: "In the middle finger month, the leaves fall; in the ring finger month, it snows; in the little finger month, it snows heavily; in the thumb month, the lake is frozen: it snows; in the index finger month, it rains heavily: one dances in the dance house," etc.

The name of the middle finger month has special interest for us: *txdlam, tätxelam, txdtxalam* (Greek *X* pronounced like *ch in* "ach") means in the Klamath language: 1. 'jn middle, between'; 2. 'the middle finger'; 3. 'the month counted on the middle finger', approximately March or October; 4. 'the west'. Thus, the middle finger of *one hand, or the monai belonging to it,* had *something to do with the compass direction of the visual circle in the division of the year.* This is confirmed by *tXalamtana gu "hliank* = 1. "passing through the midst (of the circle)"; 2. "to the west of, westward from". That the year was thought of as a "circle" is evident from the designation of the remainder of the year *illölash*, the remaining half or further lunar month, the circuit (in August or before the autumn). The word comes from *illöla, illolöla",* the year *goes around*, comes to an end, is complete, is over".

That the Klamath originally also knew and possessed the round year, the face circle sun year, divided in the solstices, and therefore also the disc calendar, is clear from the following very strange context: *shâpash, sâppèsh, shdpesh* (from *shäpa, sdpa* = "to make known, to indicate", thus literally = "indicator", i.e. of the time), means: i.. "*the sun",* 2. "the moon", 3. "the lunar month", 4. "the *kneecap"*. The question arises, what on earth the sun, the month, have to do with the kneecap. For this purpose it is necessary that we have a closer look at the kneecap:



Text Fig.

No. i shows us a right kneecap (patella) a) from behind, b) from the front. Rauber-Kopsch, "Lehrbuch der Anatomie des Menschen" (Leipzig 1914, p. 176), describes it as follows: "a flattened three-sided bone, the *tip of which,* apex patellae, *projects downward.* The anterior surface is rough, the posterior forms an overcartilaginous articular surface, facies articularis, *which is divided into two unequal halves by a perpendicular ridge."*

So the kneecap looks like a "year-sign" Q), which is pointed downward, resembles in its outer shape the form of a comb-shell (ppcten), as the kneecap is also called in the old-Nordic: &ne-sÄe7-"knee-(shell)-shell", *(skél* = English *shelt}.* According to this, the knee in the Klamath would have a *cuUlingual,* cosmic-symbolic name, as one the solar year-sign ver corporeal object and *his name was based, like so many other. Cult-language, what we will get to know, on/ en the ancient theophore vocabulary of the North-Atlantic year of God.* This *cult-language, theophore vocabulary* is the expression of a "world view" in the fullest sense of the word: *the shape of some thing of the appearance world, also animal, plant, device etc., its form, some characteristic, a quality etc., which resembles one of the symbols of this cosmic year course symbolism or embodies it so to speak, determines the cult-symbolic designation of this thing.*

The great cult symbolic meaning of the knee or the kneecap in the North Atlantic *rebirth belief* (hence "knee" = "heredity" = "gender": Latin genu, "knee" and *genus* "birth descent, descent", Greek *genos "gender"* etc., a great Indo-Germanic word clan), is based on the year myth, the ® sign, the symbol of the eternal light and life turn and return. For the year is from God, and the life of man is like a year of God, and the "man" Y is from the year of God ®, as is still clearly revealed epigraphically in Norse runic writing in the use of these two signs as alternate forms or in the same meaning (Plate 2, nos. 17-23, cf. Plate 304, V.). In our old genealogical or gender-knowledgeable linguistic usage this meaning of "knee" is also clearly preserved: Middle Dutch *cnie,* New Dutch *knie,* Middle Dutch *kné,* Old Frisian *kni, kné, kniü,* Anglo-Saxon *cnéo{w),* Old Norse *kné,* Late Latin *genu,* Russian *kolèno* means "gender", "degree of relationship".

If we look at the prehistoric rock drawings of Nevada, in which the two hands year ideogram is handed down, we find there indeed the knee year ideogram, pointed downward, above somewhat flattened, from which as in SmithValley (text fig. 7, No. 4), and next to it the sun; or the "man" sign is next to it (No. 2b, California, Owens Valley), also in the doubling, the "twofold" (No. 3, Western Nevada, Yerington).

The epigraphic and calendrical-cult linguistic tradition is now supplemented and confirmed by the mythical one. In one of the few and almost completely obscured myths of the Klamath of *K'mükamtch,* their Supreme Being, it is said that he saved the son of Le-tkakâwash, who had thrown himself into the fire and burned. The latter figure seems to be a cosmic myth, the evening reddish sky at sunset (at the winter solstice). K'mükamtch, "the old Man of the fore-fathers", "the primeval Old Man", now considers how he should take the heavenly child with him: he puts it first on (in) his *forehead* and then on (in) his *knee* and so carries it home. His daughter opens the knee tumor, from which the child is born and is called *Ai'shish,* ("the one secreted" or "concealed").

In the old, not yet corrupted traditions of the Modoc and Klamath lake Indians, K'mükamtch is the creator and supreme ruler of the world and the people, the tribes and races, whose power is also visible in the sun[37] .

The cosmic-symbolic myth that God "creates by thinking," that the cosmic order represents the "thinking of God," is attested in a wide variety of places in North America. Epigraphically, this myth is expressed in the prehistoric North Atlantic petroglyphs of the Old and New Worlds in such a way that the linear hieroglyph of God (or the Son of God) bears the year-sign ® as its head, from which the Son of God, the "man" Y (or men, the "mannus" children) emerge. For the "year", the rta, the cosmic circulation and the eternal return, is the great moral world order. (Cf. Pls. 304 and 305.)

Next to the motif of the "splitting" of the "main god" T> (therefore D or P as "head", cf. table 330) from which the "wisdom" is born, the motif of the "splitting" of the "knee" of God appears, and finally of the birth from the side, the lank, or under the arm, the armpit, cosmic-symbolic myths, which we will discuss all in the section "Son of God" monumentally.

The "knee", the kneecap contains the "year" ®, the sun *(shapash).* If one looks at a representation of Quetzalcoatl as calendar god, god in the wheel or face circle, as on that Tonreliel from the Museo Nacional of Mexico, it shows that his hands are in the summer solstice points (NE-NW.), his *knees* (and feet) with the two suns of the rising and setting are in the winter solstice points (SW-SE). Cf. pl. 119, fig. 5a and, e.g., the rock drawing of Tulare County, Califomia (pl. 330, no. 33), the god with the split year p, and the solar mask of the Alaskan and Bering Strait Eskimo, of the god who is in the eight points of the visual circle (the 8 *cettir* or *eyktir),* whose knees are in the winter solstices (SSO-SSW), as the hands with the stignlata (suns) are in the solstices (NNO-NNW), pl. 27, No. 1. If now the knee, the kneecap, as a symbol of the "year-god", the winter solstice therefore contains the rebirth, the life, the sex, then also that dream ofThorgil in the "story of the people from Flöi"[38] becomes explicable to us: "I saw how from my right knee five leeks sprouted, and from these again many other shrubs. One of them stuck out above my head. It was so beautiful that it seemed golden to me." Inorleif interprets the dream to him that he will beget five children and from them some families will branch out over Iceland; the shining leek points to a particularly famous man (the later bishop Thorlak the Saint).

That the gender (Anglo-Saxon *cnèo-ris* "knee-rice") sprouts from the *kné-skél,* the "knee (shell) shell", in the form of the leek plant, also points to an ancient Arctic-Atlantic annual myth complex, which we will still examine in the main pieces 15 ("Tree of Life"), 39 ("Name of God") and 43 ("Elk-Deer"). In the escort coins (bracteates) of the Migration Period, the formula *laukar oâerdinar laukar,* "with linen and leek," appears in firm connection with the winter-sun-turning son of God, the *alu* or *hag-alu,* the *lau,* the lord of and X. the giver of new life

Also as far as this living plant is concerned, it is the cosmic show of a group of plants to which also belong the rush and sedge, the "Ilge" (elk sedge, water iris), that latter plant which grows up from the depth of the water and blossoms at the summer solstice in golden yellow sun color. Three sepals of its flower it sends upward and three downward: hence the "Ilge" in the Anglo-Saxon runic series, as the name of the year or god rune *il, ilcs, ilix, eolhx, eolh(x)secgo<ler secc,* "Elchsegge", the 15th rune of the,.long series", belongs thusto the second *att,* to the second or summer cardinal direction. The cosmic-symbolic and calendrical meaning of the leek, sedge and rush plant as life plant connects now again most closely North American Indians and Urgermanen: compare among other things the Finnish fertility god *Sämpsä* (etymologically = "Simse, Semse"), which sails in the ship with its mother wife. The Klamath Indians also have a mythical tradition that they are descended from the *tchäk,* the sacred thorn bush or simse (rush, sedge): *tchäk* denotes both a kind of simse and "boy," "jack," *tchäkiaga* (dim.) "little one", "youngest", *tchäkinksh,* the NE wind; thus a relation to the summer solstice point of the visual circle, like the "elk sedge", which stands in the NW, the summer solstice sunset point (pl. 209, no. 4, cf. pl. 285).

The apparently a summer-sun-using alternate form of the rune, the ideogram of the North Atlantic face-solar year (see main section 39), stands as said as the 15th rune of the long series towards the end of the second "att", the second or summer celestial direction. The next following rune, which closes the summer part, the 16th of the long rune series, l<| the s- or "'g-rune, is the ii, rune of the short rune series, nordic d or d> *söl* "sun", the now downward sinking sun of the descending half of the year, thus the "year-sun" (plate 2, no. 24a-b). In the old-Icelandic tradition of the time of Thorgil it was called *kné-söl,* "knee-sun"[3] ®, at Bure *sol knäbogh,* at Stjemhelm *soll knäbogh, sool högst Himmel,* thus the sun in the highest heavenly state, which now goes into the "knee-bend". This corresponds to the Klamath *shapash* = "sun-knee".

That the kneecap is called as sun and year-disk in the old-Nordic *kné-skél,* "knee (shell) shell" (=english shell*)*, points like so many other still to be discussed cases to a deeply pondering observation of nature which saw all things in the total association of the cosmos, as part and likeness of the same. The kneecap has indeed similarity with the outline of a shell, i.e. the comb-shell (pecten). And now it will be explainable to us, why we *find* from the North Sea to the Aegean Sea prehistorically and early-historically the comb-shell *(pecten) with the year-symbolism connected,* a tradition, which still reaches into the later myths.[3] *"

The comb-shell, which thus embodies the form of the kneecap or the year-god, whose ribs rise like sunbeams from the sharpened lower part, also splits like the year into two halves. It represents therefore also those "two shells facing each other" (Atharvaveda XX, 94> 8), "the two basins facing each other" (Rigveda III, 55, 20), "the two halves" (Rigveda II, 27,15), by which in the North-Atlantean cosmology heaven and earth C respectively (cf. main item 19) and the year (D respectively OD are designated. Similar to the myth of the cosmic "egg", "which lay there as long as a year is, and on it split" into heaven and earth (Chändogya-Up. III, 19). We therefore find even in the obscuration of the mytic lore of antiquity the comb-shell connected with Aphrodite, the sea-foam-born, a hypostasis of the ancient Aegean Mother Earth, who embodies love, the "Minne of God" (cf. main item 30, plate 305). As the ancient Middle Aegean "loving Mother Earth," Aphrodite still has the underworldly relations. And from the same ancient winter sun cult symbolism also explains the use of the pecten shell in the cult of the dead, as a grave symbol, as a sign of rebirth = year splitting, new year, new life.

If we look now as a small selection from the multiplicity of the monuments Taf. 317, No. i and further text fig. 7 (p. 43), we find:

Plate 317, No. 1. Compilation of cult objects found in a stone cist, in Minoan Knossos, Crete (2nd millennium B.C.): the right cross + of gray-veined white marble, the priestess of Mother Earth with the serpent (cf. main item 25), and the painted crested shells. For the connections between Crete and America, as far as the cult symbolism of the shell is concerned, see main section 16.

Text fig. 7, no. 5. Coin of Taras, Calabria (ca. 520 BC).

a) the mythical Cultheros of Taranto riding the dolphin, below him the *comb shell.*

Taras is here a hypostasis of Apollo and Poseidon, the later mythological separation of the winter sun son of God in the waters to an independent element and season deity. Therefore he also leads the *lower* half X or || j etc. of the year sign j|c, the so-called "trident". Taras is also called son of Poseidon and husband of the Minoan daughter Satyra (Satura), with which the relationship to the Minoan Crete would be also established. If his name means the "crosser", then, as with the "Hyperborean" (= "crosser") name, the winter-solar meaning would be also secured (Roschers Lexikon der griech. u. röm. Myth. V, p. 9iff.).

b) Reverse: The year wheel cross as a right cross.

No. 6. coin of Zankle, Messana, Sicily (ca. 550-493 BC): the crest shell in the cardinal cross with suggestion of the X solstices.

The age of the Nordic homeland traditions of the Aegean culture area, which are present here, can be seen from the findings of the Altingväonian culture area. Painted and pierced comb shells were found in Frisian terps (Museum Leeuwarden and Leiden). Of the Great Frisian coats of arms, I mention here two from the many examples:

No. 7. coat of arms of Janten Broeke, mayor and hopman of Steenwyk (17th century): three crested scallops with the year wheel cross and the sign with the cross.

No. 8. Old Frisian coat of arms of the family of Livekama: the comb-shell with the "Ilge", the "Elch-Segge" (= rune) and the octagonal star, the ornamental stylization of the ^-sign.

No. 9. golden so-called. "Bowl coin" from Stradonie in Bohemia. Celtic.

a) Humped lapel: hand with sun globe (see plates 437 and 438);

b) Inside: shell representation. It is apparently still a last tradition of an ancient, diluvial Atlantic shell money, whose traces we find, for example, so richly still in West Africa, South Asia and Polynesia (kauri shell), so to speak on the voyage tracks of the North Atlantic "man" ship. The shell, be it as a radiating shell (pecten etc.) or snail or spirally coiled shell (kauri etc. cf. pl. 245, no. 6), is equally a solar symbol. While the Celtic coin itself still has pecten-like shell shape, the Greek coins (nos. 5 and 6) only bear the image of a shell as a distant lost memory. As the Mexican hieroglyph for gold (plate 425, no. 4) still represents the solar year course ideogram, so Cymrian *awr,* Irish *6r* French *or,* Old Prussian *ausis,* Sabine *ausom,* Latin *aurum depend* on the same Indo-European root as Latin *aurora* "dawn" and our Germanic "Osten", as sunrise, dawn place. Therefore, in winter solstice and sunrise cult rites, the spiral-shaped shell hom is blown as "Julhom" on both sides (Taf. 27, No. 6; 168 No. i and 3).[8911]

Herewith the cycle around the North Atlantic is closed in the "Year-God" (= + resp. ® and >|< resp. etc.) = knee-shell, from which the new life sprouts as leek-, rush- or sedge-plant. Let's return to the "knee-sun" of the Klamath Indians and the rock paintings of the west coast, our starting point.

The old, long lost "Shapash" year of the Klamath and Modoc Indians proves epi- graphically and lexicologically to be a face-circle solar year with a disc calendar, whose youngest layer is a lunisolar year. The connection of the lunar year with the solar year can be with them also only the consequence of a more southern habitation after migration from an arctic homeland. Such memories of old times, where the course of the sun was once different, can be found several times in the sagas and myths of North American Indians, as a last reminder of long lost migratory movements. Thus a tradition of the Coos Indians, also living in Oregon, at Coos Bay, tells of a "long night" in which it would have *remained dark for ten days.* The sun *(tqä'lls)* would have gone *southward* and *risen again in* the *south and returned.* Then it would have stood still in the sky, as at noon, and there would have been no evening. Afterwards it would have wandered on again very slowly and finally would have set. "The next day" it would have come out then in the east and since then it would always come from there[40] .

The memory of the winter sun sinking in the south and the ten-day winter night and the non-setting midsummer sun clearly indicates an older homeland within the Arctic Circle from which the Coos, like the Klamath, must once have migrated south.

The fact that we can determine the affiliation of the Klamath Indians to the Arctic-American

Thule culture, we will determine in main section 36, "The wZ God".

In connection with this "/-formula, the name of the lowering, winter solstice Son of God 'f, the "Year"-God, whose symbol was the arctic "ZZo knife with the lowering tips of the cutting edge 'P, it is of great importance that the Klamath Indians also preserved the "JuF'-formula for the solstices as whole and half year division, respectively for winter and summer solstice. In Klamath, *gi-ula* or *ki-ula means* "to pass, to pass away, to be over, to be past," *paia giula* "the summer is over," and *lü'ldam giula* "the winter is over."

Any coincidence of a similarity is excluded here, because the word in the root extension *gi-ulxa*, *gt'ulèka* means "to come forth, to go out, to be born" and also in the names of the months

of the North American Indians the July month is still the birth month of the Son of God: as, for example, among the Ojibwa, *mu'hnedoo keezisoons* "little spirit month" (the Son of God, the "little spirit" as year-god, see Atlas pl. 328, no. 24, cf. pl. 303, II, "The Year-Man" in the "Year" sign and pl. 348, no. i-5> which contain the epigraphic version of the cosmic myth). The name *nanubushe kisis* for the post-Jul month points explicitly to the Son of God and Savior *Nanabozho (= Gloskap* etc.), with whom we will deal in section III, „The Son of God".

The *ki-ul, gi-ul* formula has been treated by me in ..Aufgang der Menschheit" (pp. 264-267). I have pointed out the double use of the form *Hiul,* still handed down by Rudbeck, both for the summer solstice month (June) and for the winter solstice month (December), the *Hiule- mânad.* Beda (f 785) transmits in his writing "de temporum ratione" ch. 13 now the name *Giuli* for the pre- and postwinter solstice month (December and January) of the pagan Anglo-Saxons, which were also called *se terra géola* and *se afterra géola,* the "pre"- and "post"-Julmonat, as in the Gothic *fruma juleis,* "the first of the two Julmonats", appears as name for November. That the pre- and post-sunshine month have the same name, as in the Anglo-Saxon *"Lida"* for June and July, is readily understandable. Because for the Arctic-Nordic (D year forms the month before and after the solstice and year division the solar standstill, as the dare

* of the year Hence the*duplicity,* the *double nature of the names of the solstice-.*
Uand *year division months to* which we refer in the treatment of the sign DD,
of the "two mountains" sign (main part 11) still come back. And like ***jthe*** sign
"year" + resp. (D, 0 or § etc., both the whole year division
/ of the winter solstice as the half-year division of the summer solstice
■ can designate, so the names also change accordingly. Just this
\ latter, the*repetition of the names of the solstice months* indicates a
/ old age and a common Arctic-Atlantic origin, which connects Northern Europe and North America.

UL CLThe high age of the match results from the fact that
Text-fig. 8 the old-Cypriot month *Julos* (louXo;) fell approximately on 22 December to 23 January; that in the dialect of Basse Bretagne and Comouaille the sun is still called *hiaul* and *houl,* while the *Goel-Aoust, Gul-austus, Gwyl-Awst* "feast of Augustus", handed down in Bretagne, represents the romanized name of the old harvest festival, which in Irish was called *Lugnasad* and Christianized "Lammas". (See text fig. 5, p. 36).

The pre-Indo-European word **ki-ul (ki-ur, gi-ul* etc.) is certainly identical with the Anglo-Saxon *hweohhol, hwéol, hweogol* etc.; English *wheel,* Dutch *v/iel,* Middle Low German *wél,* Old Norse *hjol, hvel* "wheel". Only as a result of an untenable Indo-European phonology, which presupposes a rigid root form (as far as consonant and vowel values are concerned), this word has been separated from the "Jul" word. The "Jul"-wheel or year-wheel (D or ® or (^) or ® or (^ is one of the most important symbols of the Jul- or year-symbolism of the rune-staff-calendars (Atlas, Taf. 44 u. 45).

That *gi-ula* in the year of the Klamath Indians also designates the summer and winter solstice, points emphatically to an old Arctic face-solar year. This is confirmed by the following further detail of their two-handed month counting. The middle finger of the one calendar hand *txalam* etc. pointed - as we have seen - to the west section as cardinal direction. "West," however, in Klamath language is likewise *tinölish* "sunset," "west," from *tinöla, "*to go below the horizon," "to set"; *shdpash a tinöla* "the sun sets." The latter is again a contraction of *tina illöla* "to complete, end a year" from *tina* "a single time, one time, once" and *illöla* "the year goes round, the year comes to an end, is over, past, completed" (Gatschet, 11, pp. 406 u. 93).

As a result of the previous investigation we can now conclude: the two rock drawings of Desert Queen Well in Southern California and of Grapevine Canyon in S. Nevada (plate 4, no. i and 2) symbolize as an ideogram in the same way the old face circle sun year of the Klamath Indians, whose months were counted at the fingers of the two hands according to the cardinal points, whereby one hand was valid for each half of the year.

This year division of the Klamath, 2 hands + 1 + 1 = ten + "one-stays" (eleven) and "two-stays" (twelve), I have already discussed in principle in the "Rise of Mankind" (pp. 532-534 and especially 558-574). The *duodecimal* number- i.e. calendar system is the youngest or most southern form of the North Atlantic calendar, with a sunset point in the WSW. As a number system it is based on an ancient Arctic *decimal* system (= "two hands"), which was supplemented with "one remains" (urgerm. **ain-litia* "eleven") and "two remains" (urgerm. *twa-liba* "twelve").

The old decimal counting of the months, which was overlaid by a duodecimal system, is found among the Northwest tribes and closely related peoples, the Northern Plateau and N. Califomi tribes, and the Eskimo of southern Alaska. Among the Yurok, for example, the months are counted i-10: the following three bear only descriptive names, no number. The Yurok year begins with the winter solstice. The Tlingit are also said to have had an ancient monthly count to 10 or ii. Likewise, the Lillooet, Shushwap, and Thompson Indians (Lower Thompson and Spences Bridge tribes) count the months to 10 or 11, with the 10th month followed by the "remainder of the year" as the II and 12th months (remainder of the year), or the 11th month is still counted and the 12th represents the "remainder" (Cope, pp. 142-143 u. pp. 153-154). The Stseelis count the months to 10, then follows UmtsE'muksEl, "the coming together or meeting of the two ends of the year" (which corresponds to the Old Norse *missera-mot*), August, or September, as the remainder of the year, the Indo-European "one remains", „two remains".

Between this arctic-decimal and southern duo-decimal calendar and number system lies the octonary or eighth system of the North Atlantic calendar, the "dagsmark" with its 8 *äit* or *eykt,* which resulted from the bisection of the four division according to the celestial and solstice points, as the Indo-European "eight" represents word-historically also an old dualis, the two-ness of a four-ness, a tetrad calculation. After the 8-number then begins generally Indo-European 4 **Wirth, Urschrift Textband** the "new" number, the "nine". Therefore also a four-fingered hand (with omission of the thumb) can appear in the two halves of the year, as perhaps in the rock drawing of Grapevine Canyon, S. Nevada (plate 4, no. 2). Man's oldest calculating apparatus is his two hands and feet. This is also still recognizable in the Indo-European "ten", which according to previous phonology comes from a root *dek'mt, i*.e. *de* = "2" and *k'mt* "hand".

As our cult symbolic investigation will show, hand and foot are synonymous as counting means. The Eskimo then also count the two hands (i-10) and the two feet (ii-20) and 20 means "a whole man brought to an end"[41] : e.g. West Greenland *inuk* nd^w *l-oyo, from inuk,,man"* (Eskimo) and *na'wa* "to bring to an end", or badly "a man", "an Eskimo", *inuk*[12] .

The Eskimo word for "ten" has come down to us in the Greenland Eskimo of the 17th century as *tet-limen* "10" to a *te-lima* "5", which is still generally vernacular today as *tä-limai*[43] . It is an ancient Atlantean numeral word, which in its southernmost distribution as *lima* or *rima ,,5"* (alternation of *l* and *r,* the so-called *liquidae,* in pre-Indo-European) is still preserved in Polynesian and Indonesian speech circles, as in Old Norse *lam, poor,* (Skaldskap), Old Irish *lam* "hand". In connection with the prefix *pa* (which we will discuss as a calendrical winter solstice sign in the main section 45 (cf. Plate 469 A, No. 3) it lies as Latin *palma* "flat hand", *palmus* "area measure" (!), Old High German *folma* "hand", Anglo-Saxon, Old Saxon *folm* "flat hand", Greek *palamè,* as well as in that enigmatic word *limes* "rain", "crossway", "path" borrowed by the Romans from the Germanic as ... "border divide", "border mark", "border".

It is the same word as the Anglo-Saxon *rim* "number", Old High German *rim* "number", "row", "sequence", Irish *rim* and *dram* "number", Greek *arithmos,* which is included in our *"Rimstaf"*, the calendar staff, originally the calendar disc.

So the calendar was a sequence of the months counted after the fingers of the hand or the hands. Its natural division is therefore the decimal or vigesimal. Because characteristic for the Atlantic year is the division of the big month into two halves[44] .

This is still expressed in the Klamath monthly account as well. Thus, for example, from *txalam, "middle* finger", "month of the middle finger", "west", by *-pani* the bisection of this month, *txalampani* "halfway", "in the middle of", "in the second half of the middle finger month" is formed.

In the Arctic-Atlantic face-circle solar year there is "a whole man" ®, "10" or "2 X 10". Hence this epigraphic representation of the "deus in rota", the "crucified god" in the wheel, standing with hands and feet in the ®, as in that same rock drawing from Desert Queen Well, Southern Califomia (Plate 16, No. 1). We will discuss the history of this Arctic-Atlantic year with its 10 or 20 times divided circle on the basis of its calendrical cult symbolism in main section 12 (The Ladder to Heaven), main section 36 (The "Ul"-God) and in section IV, main sections 41 to 45, still in detail.

Its conclusion in North America is formed by the calendar number systems of the Aztecs and Mayas. The Aztec year of 18 months and 20 days and 5 additional days of the year, epagomena, Aztec *nemontemi,* "useless days", Maya *xma kaba kin,* reveals a division into twenties and a likewise ancient division of the year into a winter and summer half-year[45] .

The month and day counting would have been changed here apparently: instead of 20 X 18 and 5 days, thus 18 X 20 and 5 days, since the face circle sun year on this southern latitude must have come naturally out of use. However, the fact that the solar year once formed the basis of the division of the year is clear from the large installations of the solar observatory in Uaxactun (Guatemala), which are set to the winter solstice (December 22), the point of the spring and autumn solstices.

same and the summer solstice (June 22) are aligned and date from the period 97-235 A.D., as the American investigations, archaeological and astronomical, revealed[46] .

Among the Mayan tribes of Guatemala, where we also find the same annual division of 18 X 20 and' 5 additional days, *tzapi k'y (tzap* "misfortune" or *tz'ap* "close"), the basis of the number system is still the *10 fingers and the 10 toes of man* (!), a vigesimal system like that of the Mayans of Yucatan[47] .

The old two-handed face-circle year is based old-European still on the old-Roman ZeAner year, to which the mythical king Numa is supposed to have added the two months January and February. If the 10th month and last month of the ancient Roman year was originally X the "Decem-ber", it is of importance to remember that in the Atlantean writing systems of Old Arabia (Thamudic, Safaitic, Sabaean, Lihjanic) the cross + or X appears with the same sound value *t,* as in the Atlantean writing of the Libyans of North Africa, the Numidian, Berber and in the so-called North Semitic or Old Phoenician. The name of the + or X sign, the *last letter of* this so-called Phoenician alphabet, which will have originally comprised 20 *letters* (if one omits supplementary vowels such as h and s), is *tau* (or *tau* or *taw).*

In the "Rise of Mankind" (p. 533!.) I have already pointed out that in Polynesian *tau* means "year" and originally a *year of ten months,* which according to the old Maori tradition was later divided into *twelve months* by a wise man. In Maori, however, it also means the "loop," the "noose" (R), and the "door," then "anchored," details which all originally point to the pre-Jul calendar symbolism of the North Atlantic year of the Stone Age. We will examine these in main section 35 ("The Anchor") and main section 49 ("The Ship of Man and the Sons of Man"). The Polynesian symbols mentioned above are just so in the Norse rune staff calendar. As for the word *tau*, the Polynesian languages still give the following contexts: Samoa *tau* "to anchor, to arrive", "to end", *tau- saga "season"* (of 6 months); Tahitian *tau "season", "*anchor", "call in prayer" ; Hawaiian "season" (in particular summer", "warm season"), "*midnight", "setting place of the sun", "*resting place": Tongan *tau* "year", "season" ; Rarotongan *tau* "season", "to lie down"; Marquesan *tau* "year of 10 months", "rest", "to lie down".

Besides *tau,* this old calendrical word for the tens as a division of the year, Polyne-; sic has an extension of this /-root *to* a *t-k compound* (*/-"two" and *A-[two] "hands",, cf. main item 32) in *tekau* "ten" and "20": Maori *tekau* - "10" ; Marquesan = "20" ; Manga- revic *takau* "a double 10"; *takao* "20", while in Tahitian *taau* also means "20" or "10 pairs". This would indicate that the *tau "year",* the decimal division of the year, also knew the half-division of the months into 20 = "two hands and feet".

That this tens] ahr was likewise supplemented by a "remainder of the year" (remainder of the year) to a duodecimal, proves Maori *tinga-huru "10"*, synonymously *nga-huru* = "10" or "red"; Rarotongic *ngauru,* an old cult word, which originally means *"gathering"* (a memory of the main festival of the year at the winter solstice) and likewise designates the *11th and 12th month,* the duodecimal supplement of the decimal year. All these words are ancient North-Atlanticy calendrical linguistic property, which we will discuss in main part 9 (the "Ur"), main part 19 (The sign "heaven and earth", the *n-k* >o<).

The whole Polynesian complex becomes clear only when one goes back to the Stone Age, North Atlantic origin of this culture, which once reached Indonesia and Oceania by sea route, around Africa, from the Red Sea and the Persian Gulf (main section 48-51).

The Old Norse anchor was the stone-weighted wooden cross + or X (Plate 359, Fig. 6). The so-called "anchor" sign, the hieroglyph of the Son of God lowering his arms before the winter solstice 'P or J, or etc., as the year god in connection with the + or © sign, is older by millennia than the later metal anchor, which by its form became a theophoric symbol, even in the syncretism of early Christian symbolism (main section 35, plates 357-360).

The sign of the Son of God lowering his arms, the pre-winter solstice J' or respectively "arrow" and "bow", or the *anchor* appear on November 23 in the rune staff calendar (ver- christlicht "S. Clemens", *Ankar Klenkjar,* "Anchor Clemens" called), the year signs X and © on 30. November (verchristlicht "St. Andreas"), like (^) on 25 November (verchristlicht "St. Catharina") and designate the beginning of the winter storm time, the beginning of the winter as season, where the ships in the home ports must have taken the winter quarters.

We will know in main part 39 by means of the Norse escort coins (bracteates) of the Migration Period the T' or J god, the *Tin, Tiur, Tyr, the Tau* (Atlas, pl. 419, nos. 4 u. 5), the lord of the T or + and X (Atlas, pl. 422, no. 8; pl. 423, ni. 3, 4, 5; pl. 424, nos. 6 u. 7) Yemen. He is the "tenth", Old Norse *tiu,* which is identical with *tau* and represents the name of God, the /-stem as "year-god" vocaliter, ablautmäßig or sound alternating: *i (i, j)* = summer solstice and midsummer sound, *u* (", w) and *a* = winter solstice and midwinter sound and namely *u* before-winter solstice and *a* after-winter solstice. The name of God as year-God will be thus after the vowels: *i-u (i-u, i-u)* or *i-a (i-a)* or *u-a (ii-a)* (see text fig. 8, p. 48).

There are beside the simple Z-stem as name for "God' and "Ten" still further connections of this Z-stem in Indo-European, which are likewise pre-Indo-European, and/or North Atlantic. These are the *t-k* compound already mentioned above in Polynesian (originally ...two hands") and a *t-n* compound, and their mutual later compound, which is present in Gothic *taihun,* Old High German *zehan,* Old Frisian *tiân,* Anglo-Saxon *tien,* Old Saxon *tehan,* as in Samoa *tino* "10", *tino-lua* "2 X 10", Fiji *tini* "10", to which we may also count the above mentioned Klamath word *tina* "one" in the sense of "time unit", "year" *(tina illola* "to complete a year"), according to all epigraphic correspondences. The Atlantic-West African stage forms Vai *tan* "10".

It is the year of that Son of God who was in © or ®, the year of the "man", of the "two hands" (and "two feet"), in which the Son of God was as "the tenth", the tau, the tiu, + or X, the *God of the last or winter solstice monthly sign of the annual calendar*.*

On the basis gained so far, let us look further at the monuments of the Arctic and North Atlantic annual divisions, as compiled in the extract in Pls. 4-19:

For the *Arctic-Atlantic* division of the year, the vertical bisection of the visual circle © (No. i-2) gives the division of the year into 10 double months, resp. 2 X 10 half months = two hands and two feet; therefore io-radiant sun, io-storied year wheel (No. 3-7 and 9), resp. 18-radiant sun (No. 8) = year of 20 X 18 days and 5 leap days (the "one" hand of God); year or tree of life with 2x5 or 2 X 10 branches (nos. 9-13); the sun radiating according to the four cardinal points or main points of the year, the sun at the right cross (S-N = winter solstice and summer solstice) nos. 14-24, cf. nos. 11.

The Mayan hieroglyph *kin* "sun, day" (no. 24) goes back like the ancient Chinese character *jih* "sun" (nos. 16a-c) and the Lappish sun characters *Paive, Baive* etc. (nos. 14a-d) go back to the same Arctic-Atlantic archetype, as we know it also in North America from the rock paintings down to the still folk cult symbolism of the Haüa Indians of Alaska and British Columbia (nos. 17-23) is preserved.

Also the myth of the "god in the tree" and the man born of the "tree" (nos. 10-12) connects the prehistoric rock signs and the myths of North America and the "Old World" into a common cultural circle (cf. main section 15-17).

About the epigraphic origin of the year, god, world and tree of life sign, as ideogram of the face circle sun year, i.e. the linear en, connection of its main points, cf. pl. 3, no. 14 and 15. pl. 4, no. 13 shows the sun with the 10- and 8-branched year tree: for the latter cf. pl. 17.

Taf el 5. The Arctic-Atlantic year ideogram, the cross in the "frame" (= face circle), the wheel cross. Particularly beautiful is the formula connection of the rock drawings of Grapevine Canyon, southern Nevada (No. 1), which showed the dotted year sign, i.e. the year (D with the ascending and descending sun in the relevant half of the year, with the year wheel cross (cf. Taf. 8).

For the formula year and foot or feet of God (nos. 13, 14, 15, 18) cf. pls. 241-245.

For the "one-footed" god with the year wheel (or sun shield), no. 16, see plates 408-413.

For the sign "life and death," "coming from above, below," etc. $, which arose from the (D year sign (nos. 13, 18, 19) and whose two solar circles are often occupied by the year cross, as it were as a "determinative," defining or explanatory sign (nos. 18, 19), cf. pl. 213-215.

For the connection of the foot or feet of God with the $ sign (nos. 13 u. 18) cf. pl. 242.

For the connection of the year wheel cross with the linear sign of the Son of God raising his arms as a circle (no. 17), cf. pl. 303, no. III.

For the sign of the cross (= "year") or the Son of God with the arms holding the cross with the year circle or year wheel cross (nos. 13, 19, 20, 22-27) cf. plates 307-314.

The group from Pedra Lavrada, Brazil (pl. 5, nos. 20 a-b), the Son of God as the year or cross god and the human sign with the year wheel cross, is the post-winter solstice part of the year triptych (cf. pl. 299).

For the basic understanding of those hieroglyphic, linear-sign-like representations, with which the generally North-Atlantean cosmic conception of the "God-son" is graphically represented in the yearly course symbolism, I must refer here to the introduction table No. i.. I anticipate with it our investigation in section III (main part 27-37). In his yearly course the Son of God, whose material revelation as fire, light, warmth and timekeeper is also the sun, appears in three symbolic arm positions. Two of them form the dualis, the twofoldness of the year: the Son of God, the risen, reborn one at the winter solstice, the one in the ascending half of the year, is represented with *raised arms, - the one at the* winter night and turn of the year, the one in the descending half of the year, with lowered *arms.* The angular alternating forms were created from the round original forms by the wood carving technique. In addition to the ideogram of man raising his arms Y or Y etc. (Old Norse *maftr,* Anglo-Saxon *man* "man") there is also the ideogram of the pair of arms alone Y or Y etc.' (Old Norse, Egyptian Ä[a]) as a synonymous alternate form. For the *middle of the year* (summer and winter solstice) the cross posture of the arms appears, also the right cross alone + (= Anglo-Saxon *gear* etc. "year"). This applies to summer and winter solstice, but predominates with respect to the use in the winter solstice sense. Besides the winter solstice representations also show the

Son of God with year sign head and year sign posture of the arms on (D ; or he appears "armless", neither as Y nor as J, but as | "one" and divisor of 0. Of the Neolithic rock drawings, the winter-solstice cult caves of Spain, Cueva de Bacinete and de las Figuras, offer us two fine examples of this year triptych: A) in figural representation, B) in linear-drawing transmission. Note the conjunction of + and® in the latter representation; above, the Urdolmen, the tomb or mother house (two standing stone slabs with a capstone), below, the axe of the year and tomb house split.

Plate 6: The Anglo-Saxon rune series show as alternate forms for the sign gearusw. "year" the ® resp. <|> 4> etc. sign and the right cross (Themsemesser, see plate 205, no. 7). That these are ancient year ideograms, originating from the Arctic-Nordic culture circle, results from the formula connection of the cross sign +, as a sign of the four cardinal directions and the middle of the year, with the year circle sign ® (also in the rock drawings of the megalithic culture circle (culture circle of the large stone graves), which includes Atlantic Europe. This Neolithic culture circle, whose carriers were the North Atlantic-European *Tuatha* ("Germans", Urgermanen, see,.Aufgang der Menschheit", p. 166 ff.), connects the further North Sea area, Ireland and the southwest coast of Atlantic-Europe to a uniform cultic complex, with occasionally deviating forms of technical culture. These locally independent forms of civilization are, however, completely irrelevant and indifferent to the question of the permanent transmission of spiritual culture. Technical forms of culture, civilizations can change fundamentally as progress of technical achievements, the permanent tradition of spiritual culture therefore does not need to change: it stands above civilization. See the history of Christianity as a religion.

If a spiritual good, a world-view, is the organic self-creation of a kind of man, of a race and its associated peoples, it will remain as a full-fledged hereditary mass as long as racial continuity is present.

Spatial and temporal distance of cultures and their bearers, occurred differences of civilization, need not cancel the lasting kinship of the spiritual culture as well as that of the blood. Most durable is the formal continuity of the epigraphic tradition, of the cult symbolism as hieroglyphics, even if the spiritual tradition on which it is based has long since decomposed and darkened, like the blood affinity in the mixture of races.

The age of the Germanic runic writing, its origin from the Tw "ZÄa culture of the large North Sea culture circle becomes symbol and writing-historically already clear from the formula ® and +. It connects the homeland of the Tuatha Dé Danann, Ireland, spirit-historically-epigraphically most closely with the Atlantic coast of the Pyrenean peninsula in the younger Stone Age and Stone Copper Age up to the older Bronze Age.

With respect to the other character compounds of *plate* 6, it should be noted:

For the connection of the wintry Son of God lowering his arms (no. i-3) with the year mark see plates 366 and 367.

For the connection of the cross and year sign with the fl sign, the ideogram of the smallest solar arc at the winter solstice (no. 9), see plates 65 and 67.

For the crozier sign with sun and "year" (no. ioa) cf. pl. 21 u. 22; for the winter-solar Y />a-sign, the yearly beginning sign in the age of the "ram" as winter-solar templet (ca. 8000-6000 B.C.), cf. pl. 472 u. 473.

For the peculiar daredevil bisection of the © year sign, a seasonal separation = above and below, summer and winter, heaven and earth O (main part 19): see plate 8.

Plate 7: Cross + and year ©, respectively year cross ® form in the Arctic-Atlantic and North-Atlantic epigraphic culture circle that formula of the winter-sun-turning Son of God which unites North America and Europe (see plates 306-316). As already mentioned above (p. 21 and 38), on old Lappish magic drums *(Runebommé)* these two signs are still added as symbols to the Son of God, the "Ruler's Child" (*Radien barn)* or "Heaven's Child" (*Jubmal barri)* (see plate 7, no. 1, after the Runebomme of the centenarian Finn Anders Poulsen and his personal explanations, Dec. 15, 1693). Cross and Year is the hieroglyph of the winter-solar son of God, the year-god, in that already mentioned (pl. 1) Neolithic rock drawing in the cult cave (1) of Bacinete, southern Andalusia. The cross and year god is there in the grave or mother house, the dolmen (Portuguese *orca,* cf. Latin *orcus* "underworld", "Rise of Mankind", pp. 339-340); below him the axe of the year and grave division (cf. pl. 285, nos. 1, 4,6).

It is the same winter sun-turned-son of God who, in the triptych of another Neolithic cult cave of southern Andalusia, Cueva de las Figuras (No. 3), wears the year sign as his head and thrusts his arms to his sides in a circular or year posture.

A similar Neolithic triptych representation, the Son of God in the three *attir* "cardinal points" (=„seasons") of his yearly course, contains the rock drawing from Ryxö, Brastad (Bohuslän), southern Sweden. It shows the two ships of the two halves of the year (cf. plate 522); on the left one stands the Son of God with the lowering arms, in the middle between this and the next ship stands the "armless God" (cf. plate 301), the winter-sun-turned-God, who is neither nor Y, but |. From his side the reborn Son of God, the one with the *hand of the cross, emerges* and enters the new ship of the ascending half of the year, at the end of which he stands as the King of Heaven with the raised, blessing great hands, the Lord of the midsummer and the summer solstice, of the half-year ©and +, the 12th Anglo-Saxon rune, of which it is said in the Anglo-Saxon rune song:

> 4> (ger) by|" gumena hiht, 'Sonne god laetep,
> halig heofenes cyning hrusan syllan beorhte
> bleda beornum and Searfum.
> (Blessed) year is the hope of mankind: if God, the Holy King of
> Heaven, lets the earth give glorious fruits to the rich and the poor.

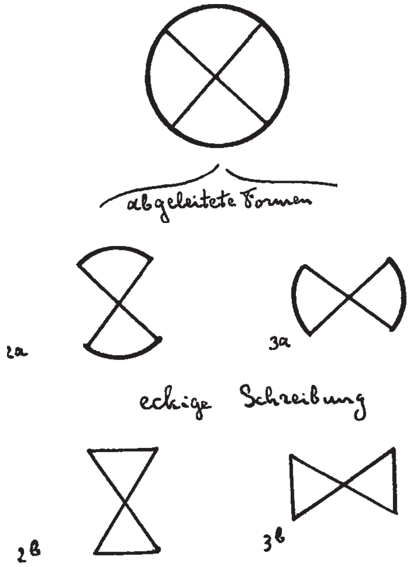
That the armless god is the winter-sun-turning "year" god is proved by the cultic rock reliefs of Jazylykaja near Boghazkoi, which originate from the Chatti (Hittites) about 1300 B.C., a people, which in its master class is to be counted to the Indo-Europeans or Aryans. The rock relief of Jazylykaya probably represents a procession of seasonal gods, in particular the winter solstice part of the same (see plate 266, fig. 2). The symbol of the armless god with the *yearly head,* the "split one" (plate 7, no. 5), is lifted up by a figure carrying a *double axe.*

The sign "year" and its cleavage forms (nos. 6-8), also in connection with the sign of the pre-winter sun-turning Son of God as formula (pl. 367, nos. 16-17), is common in the Hittite linear script. For the temporal connections it is to be reminded that it occurs in the characters of the spinning whorls of Troy (nos. 9-10) likewise. These epigraphic connections show the journey or migration of the North Atlantic culture, which on the one hand reached the Near East on the sea route from the west over Crete, on the other hand from southeast

Europe, from the Neolithic Bandkeramic culture kreis over the Hellespont and the passes of the Caucasus, such as with the Hettites, immigrated.

The symbol in the rock relief of Jazylykaya, the "armless god" with the split year head, is an offshoot of that Neolithic calendrical cult symbolism of Atlantic Europe, which is documented in monuments on the diagonal south of Sweden (Ryxö) and Spain (Cueva de Las Fignras). The "armless god", the "god with the (D year head", the "cross year" god in the tomb house, is one and the same figure. In the rock relief of Jazylykaya his symbol -as mentioned- bears another figure with a double axe. We will discuss this last symbol of the younger god, which is also a winter sun symbol.

North Atlantic facial circle solar year, its epigraphic and cult monuments



Textabb. 9

North America and the old world in main part 24 under search Here it is only briefly mentioned that the double axe as cult object, whichis known tous from Crete as well as from the Near East
symbol of the mother earth and her priestess
is the representational transfer of a symbol, and indeed from the North Atlantic year ideogram(^)stood .Epigraphically the origin of the "double-axe"-
(3b) M form is the one in general use; the 2 b form is still in the staff calendar and for both summer and winter solstices (cf. pl. 2, nos. 29 u. 38) In the long runic series the sign appears as 24th or*last*rune (Taf. 7, no. 16, cf. Taf. 209, no. 4) with the meaning Anglo-Saxon*dag,* Old Norse *dagr* "day" ("light"). In the Anglo-Saxon runic seriesit also appears- in the meaning of*man*"man",
"man" (nos. 15 a-b). From the spelling Taf. 7, No. 15b isderivedyoung Germanic rune M = "" ("man, human") which, according toArctic-Atlantic tradition preserved inshort or Nordic
runic series
form again the "year" sign (No. 13 a-b). This equation is confirmed by the St. Gall copy of the short series of runes, where the apparently Anglo-Saxon copyist has used the Sun and year rune (no. 14b) with the meaning *man* ("human being") is given and above it the M sign is set as alternating form ("Rise of mankind", p. 453) -[49]

Thus, from a purely scriptural and symbolic historical point of view, we have the result that both the Arctic-Atlantic solar year ideogram (no. 13 a-b, 14 a), as the sign (no. 14b, 15a-b) derived from the North-Atlantic solar year ideogram (text fig. 9, cf. plate 7, no. ne-g) designates the *human being*, the resurrected one raising his arms. (No. 13c.)

Man f *is of the year of God, of the sun, of the light of God',* because Ö and <!> mean in Old Norse also "sun", like M in Anglo-Saxon *dag* "day". This winter sun-using rune (cf. pl. 285, no. 5 or 209, no. 4) also occurs in Anglo-Saxon runic series in a doubling (pl. 7, no. 17b-c, Stephens I, no. 13,15, 33, 34, 40), which appears alongside the alternate form for the simple sign (no. 17 a, Stephens I, no. 5, 9,15,23, 34) with the name *stan* and *sund, sunt.*

Stan ("stone") is known to us as the name of Mother Earth "in the waters", as the "source goddess", also in

Gallic monuments; while *sund (sunt)* means a dividing "strait," a word related both to the Old Germanic "sun" (Anglo-Saxon *sunna*, etc.) and to "south" (Old High German *sundana* "from or in the south," Old Norse *sunnan "*from the south," etc.) ("Rise of Mankind," p. 525).

There where the sun enters the "stone", the mother earth, the waters, the "sound" (in the south",,) there is the year, the winter solstice. And there the son of God, the "man", is born again like his children, the "people".

That the M or X on both sides of the North Atlantic is a winter solstice and grave symbol, a symbol of Mother Earth, from which the sun and the "man" rises, we will examine in main section 24 (plates 246-271). It is important to note that in the ancient Chinese linear script the same sign of the "double axe" (plate 7, no. 21 d) appears as a variant to the "year" sign (no. 7, no. 21a-b) also in the formula compound cross year (no. 21c), with the meaning *chung "middle".* The dotted year sign, both Arctic and North Atlantic (nos. 20a-b, cf. nos. ne, e, f, g), which we will treat in the next plate, has the meaning of *mu "mother"* and corresponds phonetically and epigraphically to the Cyprominoan sign *mu* (no. 19), the winter solstice ablaut form of *mo,* the year ideogram (no. 18 a--c).

Accordingly, the winter solstice "middle" of the year would be the Afttßerstelle ?

A very special meaning gains now for us the message of Beda (J* 735), in his well-known writing "de temporum ratione", chapter 13, over the Jul or year celebration of the "pagan" Anglo-Saxons: "The old Angles began the year with the 24. December (ab octavo calendarum Januarum die), on which we now celebrate the birth of the Lord, and called this night holy to us in their vernacular *modraneht,* that is, *"mothers' night," as we* suppose because of the sacred acts they performed in it."

The "night of the mothers" would be the Julnacht, which was called in old Icelandic *höku-nott, höggunott, hauknott, haukanott,* "hill night" ("Aufgang der Menschheit", p. 462). It is the night when the burial mounds open, the dead rise. This tradition comes from the time of the megalithic culture, the great stone burial mounds of the Tuatha, who are therefore called *fir side* "hill people", as the burial mound dwellers are called in the Eddic tradition "the *ancient* people in the hills of the homeland" (Hârbarzliod 44-45). That is why the burial mound, the tumulus, in the megalithic cultural area of the Atlantic coast of the Pyrenean Peninsula is called *mamoa, mamua, mama, mamoinha, mamöla, mamula,* originally "mother", "breast"[80] . In the folk tradition of the megalithic cultural circle, the memory of the priestess of Mother Earth, who presided over the great clan tomb, the dolmen, the burial chamber, the burial mound, the "white woman" and the "wise woman" of our fairy tales, has been preserved until today. *Ban tuath,* "mothers of the people", "mothers of the Germans" they were called in the Old Irish. A Cymric name for the "white women" is Y *maman* "the mothers", as certain hills in theClwydian chain are called Y *Foel Faman* "hills of the mothers". Correspondingly, two hills in County Kerry are called (according to Cormac) "the breasts of Anu," the *Danu, Dana,* after whom the northern European North Atlanticists called themselves *Tuatha Dé Danann* "people of the goddess Anu," Mother Earth[51] .

The Julnacht, the "midwinter night" is the holy cosmic experience of the light and life turn. Therefore, the feast of the dead originally lies there, the living come there in the main feast of the annual ring to their dead, the ancestors, as the ancestors resurrect in the Julnacht to be reborn in the descendants. This deep cosmic sense of the Old Norse feast of the dead is clearly preserved in its cult symbolism, with which we will deal in main sections 15-17 and 22.

The Inuit, the Eskimo of Alaska (Nortonsund), also celebrate a cycle of six festivals in winter, which begins with the festival of supplication and wishes *(ajagaq)* and continues with the three festivals of the dead.

This is true for the Arctic ® year. In the North Atlantic X year also a shift of this high festival must be noticeable. In fact, the Old Irish feast of the dead has been shifted to the SW point of the face calendar, the sunset point at the winter solstice. The great Old Irish feast of the dead is Samhain, which takes place on i. November (vgL text fig. 5, p. 36), corresponding to the Skadinavian *Disablot* at the beginning of winter (end of October), which thus still preserves in its name the memory of the *disir,* the nomen, the priestesses of Mother Earth. It is the feast which the Church of Rome tried in vain to suppress with "All Saints' Day" on November 1, and had to restore with "All Souls' Day" on November 2. In the old runestaff calendars, the symbol of a weeping woman also appears from November 11-15.

This festival of the dead seems to have always been closely connected with the festival of thanksgiving and supplication, which after the end of the summer half of the year, with the beginning of the winter half of the year (October-November), initiated the rites of this half of the year, like the old Norse pre-Christian sacrificial festival *til Ars ok fridar* "for a good year and the peace of God".

Among the North American Indians we also find the annual thanksgiving festival among the Lenape (Delawares), East Algonkin, whose sacred tribal history, the "Walam Olum," has already been mentioned in the Introduction (p. 14). It was celebrated by the Unami and Minsi, by the Unami in autumn when the leaves fall (mid-October), by the Minsi at the beginning of winter, and lasted 12 days and 12 nights (cf. the "sacred twelve nights" of the Germanic Jul period). The 12th night was the *women's night,* when the spirit visions were recited. In the course of the ritual, two women sprinkled those present, starting from the north side of the temple, from a small birch bowl with red dye, already known to us from the Paleolithic death cult of Atlantic Europe. Also in Skadinavia the red sprinkling (with blood) was still common. The "sprinkling" at the Lenape consists in the fact that one of the two women makes a red stain with the finger on the left cheek to the present, the other anoints the head of the person concerned with fat. In the same way, the twelve "Mising" faces are sprinkled, which are carved on the posts of the annual festival house and express the cosmic-calendar connection of these annual festivals: they convey the prayers to the Supreme Being "Giselemu'kaong in the highest heaven" - as it is said in the address given by the chief. "And we give thanks to our *mother, the earth* we call *Mother,* because the earth sustains us and all that we need."

The universal trait of this ancient cosmic religion, its non-chauvinistic-tribal limitation, characteristic of the Oriental national religions, is expressed in the words of the chief: "The celebration of the Delawares helps everyone in the world, for they ask for good harvests and every good thing"[52] .

Among the Westcree, who belong to the East Central Algonkin, the annual funeral service for the deceased takes place at the same time in the fall and is also organized and led by *women. The* tent in which the memorial service for the dead takes place is open to *the south.* The priestess introduces the celebration with a prayer to the spirits. The communal meal is taken in silence. The following dirge lasts through the night until the morning[53] .

That the south, the *mother side* (cf. old-Nordic *modur-cett* "mother celestial direction") is called, is vouchsafed to us for the East Algonkin by the Lenape tradition, which designates the south also with the name of the mother earth *Nd'oma* "grandmother"[64] : "My grandfather, laugh to the world! Old

Night woman, my grandmother," the Arapaho chief priest calls Mother Earth in the prayer on the eve of the great Sun Dance celebration: "may the growing grain not fail them (the tribesmen), and may everything they lower into the ground ripen, so that they may have food and sustenance for their children and friends." - And later it says: "My father, man above, you creator, you giver of food, listen! Be near to us poor beings in need of spiritual and physical blessings. - My grandmother, Old Night Lady! make a good night for us. - My grandfather, Sun, may your day bring good to us all"[55] .

In this Arapaho prayer call, "My grandfather (or father), light of the world," echoes the Old Norse saying of the runic song:

> (5 (söl) er landa Ijöme, - luti ek helgum döme.
> "Sun is light of the lands, - I bow before the sanctuary[56] .

Summarizing the result of this preliminary epigraphic and mythological investigation, we can say:

The *mother* or *midnight Steüe.* of the year is the south place of the face circle sun year, the Jul or year, the large dead celebration, there where the "southern sinking sun" (af *solu sudrhollu,* Atlak- wida 30) enters into the middle of the year (D or ® and + or ($£) or M or X to rise again. As Rudbeck (Atlantica II, pp. 227-228) informs, it was old folk custom to erect two spruces crosswise X *(decussatini} in* front of the house gate, which - also in Iceland - went to the *south.* This winter solstice symbol appears in the runic calendar sticks both for the first day before Yule (Fyrejuls dagen), which would be the 19th after the entry of the sun into Capricorn, and for the day of Yule, which would be the 21st, counting from that time (vgL Atlas Taf.44): *For âr wândt inFuru* (Solen âr wânder in Furu trâ) "the sun has wandered into the spruce". This "sacrosancta nox", as Beda calls it, the holy night of the womb of the earth, held the highest cult celebration of the year, whose cult acts were carried out also with the north Germans by the women or priestesses.

It is the night of the rebirth and resurrection of the dead, of the Son of God as well as of man.

Plate 8: The "year" sign with the two dots, the suns of the two halves of the year, the *dotted year sign.* The representation of Grapevine Canyon, S.Nevada (No. 1) was already mentioned under plate 5, No. i. It is that particular writing of the year sign with the suns of the respective halves of the year (missari), the ascending and descending sun, the summer and winter sun. We have touched in Plate 7, No. ne the Anglo-Saxon parallel (Plate 8, No. 2), which is reproduced in the runic series in the "Liber loci Benedicti de Whalley" with the phonetic value *esch* (Stephens III, p. 10, No. 70) in place of *g* or *gg* (name *gear* etc. "year") for the 0 sign (cf. "Rise of Mankind", p. 262). As the sign of the face circle 0 divided in the middle in the solstice points N-S and the cardinal point cross + in the Anglo-Saxon runic series represent the Arctic-Atlantic year ideogram, so we find there correspondingly the "painting cross" X, the linear connection of the sunrise and sunset points at the winter and summer solstice, for the North Atlantic year ideogram (Taf. 8, no. 3b, c; pl. 7, no. ne, f, g, cf. pl. 3, no. 13a-b).

The dotted year mark appears among the characters of the Trojan spindle whorls (Plate 8, No. 4), in the Aegean pottery of the Pulasata, the Polsate people, the "Philistines" in Palestine, with the

Swan (no. .5, cf. note 15). We find it in the Neolithic petroglyphs of the Pyrenean Peninsula (nos. 10-13), as in Ireland on the stone of Clonfinlough, Clocmanoise, (no. 14c).

For the affiliation of the archaic Chinese linear script to the Arctic-Atlantic culture circle, already mentioned in plate 7, especially the variants of the year or year center sign are important (plate 8, no. 8 a-c). We see the round and angular writing of the year sign, the former (no. 8 a) with the two points outside the circle, the sun in the SE and NW (sunrise at winter solstice - sunset at summer solstice), and with the cross of the middle of the year above and below (8 c), in the meaning of *chung* "middle". We have been able to establish already briefly in the treatment of plate 7 that this "Muttemacht" or "Müttemacht" returns exactly in the same way in the calendrical cult celebrations of the North Germanic as well as the North American Indians as yearly celebration, in relation to the winter beginning or to the winter solstice. We could likewise determine that in the kypro-minoischen writing the same dotted X year ideogram (Taf. 8, No. 7) as in the old Chinese, with the same "mother" sound value *mu* recurs, while the preceding Ablautform *mo* the year sign 0, also in angular writing (No. 6 a-b) or in the bisection (No. 6 c) shows[87] .

A peculiarity of the ancient Chinese "mother" (= midyear) sign is - that the sign is either divided by a crook-like figure (no. 9 a), or this figure can also take the shape of a snake (no. 9b). For the former sign combination see Pls. 20-22, main part 2; the latter was mentioned above (p. 41) in the preliminary treatment of Pl. 110 as an Arctic-Atlantic winter solstice symbol.

This characteristic halved writing with the punctation we find accordingly, with temporal and spatial backward tracing, in the Neolithic petroglyphs of the Pyrenean Peninsula (nos. 10-12) and in Ireland, on the stone of Clonfinlough, Parish Clocmanoise, Kings County (no. 14c), also without punctation (no. I4d), besides the full forms (nos. 14 a-c). Importantly, the year mark always appears there in conjunction with the +-cross as a formula, thus also confirming the North American, Atlantic European, and ancient Chinese epigraphic communities (nos. 1, 2-3, 8 c, 13)

The face circle divided in the middle by the right of the carriage is to be understood originally as a seasonal division: the lower half is the winter half (i. October to i. April), the upper the summer half (1. April to 1. October), as approximately in the Nordic staff calendar. From this division of the visual circle in the right of the waggon, the east-west line, the year of equinoxes developed, division of the year in the equinoxes of spring and autumn.

And it is significant for the geographical latitude that we find this transition from the ® or QD bisection to the 0 or 0 bisection of the year in the *southern* part of the North Atlantic cultural circle, i.e. at that latitude where the visual solar year had naturally become less and less useful for the monthly division of the year.Because the sun touched in these latitudes (45-40° n. Br.) in the rising and setting points of its annual course only the small sector W SW-WNW or OSO-ONO of the visual circle back and forth;

Therefore, in this latitude, in the Paleolithic Atlantic cultural area of the Pyrenean region, in the year sign ® appears for the first time the suggestion of the eastern and western equinox (pl. 2, no. 56 Mas d Azil, exit of the older Stone Age, (about 10000 BC), which we can follow further in the Neolithic cult symbolism of the Pyrenean Peninsula: Covatillas (pl. 2, no. 57, cf. pl. 213, no. 3). *Here lies the natural and cultural historical transition of the ancient Arctic and North Atlantic winter solstice year ® to the younger Mediterranean-Oriental Glei* *year Q,* which thus replaced the old winter solstice year much later. Both the ancient Sumerian and the pre-dynastic ancient Egyptian year were originally based on the winter solstice year of the cultural bringers who once migrated from the north, as our epigraphic investigation will show further. According to the conditions and requirements of this southern latitude spring and autumn become the natural division, and therefore the no longer experienced northern night of the winter solstice is replaced by the equinox of spring.

Concerning the sign compounds plate 8, no. ii-13 would be still to be remarked:

No. II : the ascending sbnne (b), with the rod or ray, has been added as a determinative.

No. 12: the sign of life ("from above and below") $ bears in the upper circle the dotted year mark (cf. plates 213 and 217), in the lower circle the dash (= "Earth", cf. plates 279-280).

No. 13: for the formula Year of the Cross (also in bisection) and the Son of God lowering his arms 'P cf. plates 366-367.

Plate 9. the *son of god as year god or the year, god or life tree between the two suns of the year halves.*

As the suns of the two halves of the year ®, the ascending and descending, are written in the year sign as circles or dots, so the Son of God appears as the year god between the two suns of his year course, in the well-known cosmic-symbolic arm posture: the descending J', respectively T^1 or P;
the upward-sloping Y, or or Y
in the middle of the year + .

It shows up also here that the dotted writing of the so-called younger Nordic runes goes back to an ancient folk tradition, represents so to speak their *renaissance,* after the "long rune series", which is addressed by me as the southernmost and youngest North Atlantic rune series ("Aufgang der Menschheit", p. 559-560), fell out of writing use due to the Christianization of the West and South Germans. In an Oxford manuscript "The Ormulum" (13th century ?) is a runic series, called ..Alphabeticum Anglicum" (Stephens I, p. 112, no. 50), which shows the dotted Z rune J with the g sound value, which otherwise the rune <|) *ger, gear* "year" has in the Anglo-Saxon runic series (plate 9, no. 20-21). That the J rune, the *Tiu* etc. "God" rune, is the Jahrgott rune and in fixed formula connection with the <|) sign appears as an Arctic-Atlantic calendrical cult symbol of the Stone Age, we will examine in plates 366-367.

Also here we see again the ancient tradition which is hidden behind the dotted "younger" Nordic runic writing. For the son of God, who lowers his arms, between the two points of the sun, is attested in the Neolithic Atlantic culture area over and over (plate 9, no. i-6).

For the character connection:

No. i. the twofold, the upper and lower, the J' which descends from the summer solstice now and the % which emerges from the winter solstice below: see main section 28, pl .291;

for the comb mark, the "switching hand" of God: plate 440, main part 41-42.

No. 4. the Son of God, the 'J' between the two axes, a winter sun calendar symbol, see pl. 331.

No. 7. the Son of God of the middle of the year + and the* tree of life with the cross in the "frame", see plates 158-160;

with the sign of 'Mother Earth, the furrowed field beet, see plates 279-28b;

with the sign of life and the snake, see plates 219 and 308.

No. 8. the + god and the inverted, i.e. underworldly m god, the „.anchor' 'sign, see pls. 357-358.

No. 9. the + god on the R, the smallest solar arc at the winter solstice, see Pl. 67.

No. 12. the + God with the sign of life, "coming from above and below", with the cross, see plates 307-308.

No. 13. the „.Twofold", the Son of God in the winter solstice, the forward and backward looking, the two-headed ("Janus") between the two annual arcs (), cf. pl. 294, no. 4 and main section 18, pl. 180.

No. 15. The tree of the year, the tree of God or the tree of life in the *C\,* see Plates 152 and 164.

No. 22. the horned son of God (the later Babylonian Gilgamesh) in the year division ^P, cf. pl. 333.

Plate 10: *The year sign as a grave symbol.* It has already been mentioned above (p. 56) that the sign of the so-called double-axe X or M, which originated from the malt cross, the North Atlantic year ideogram, appears on both sides of the North Atlantic as a grave symbol. The last or winter sun rune of the long rune series, the "day" rune, which returns with the sun circle in the center, in the Nordic and Old English (Anglo-Saxon) wooden calendars, the rune staffs and the "clogs", as winter solstice, Jul or year symbol, is similarly found on the old wooden grave stelae of the Ojibway Indians (Taf. 255, No. ia-c) as on our Germanic pre-Christian and Christian grave stelae and gravestones (Taf. 255, No. 3-4, Taf. 254, No. i-2) and appears likewise still in the syncretism of the early Christian grave symbolism of the Orient (Taf. 255, No. 5-6, Taf. 271, No. 4-5).

The southern Swedish rock drawings of Bohuslän give us a hint for the age of this custom, which we must therefore date back at least to the younger Stone Age. Plate 10, No. i-8 shows us the wooden grave stelae, as they may have been carved as votive signs for the clansmen lost at sea and in foreign lands, and may also have stood at the large stone graves. We see the simple form of the face or year circle O (no. i-4), the vertical division ® (no. 5), the year wheel cross ® (no. 6-7), also in connection (no. 8) with the year ideogram of the three concentric circles (no. 8-9), which we will discuss only in main part 8 (see plate 51).

Particularly important is the rock drawing in the domain Backa, parish Brastad, because the lowering of his arms and his hieroglyph J' are represented on both sides of the grave stele as death guiding symbols (No. 8). As a monument of a permanent tradition, which extends in this North Sea culture circle of the Tuatha of the younger stone age, the Ingväonen of the Tacitus time, *over unjähr 5000 years,* I could still prove the wooden grave stele with the J' sign on the old cemetery of the moor village Wanneperveen, in the Frisian-Saxon transition area, Ambt Vollenhove at the Zuiderzee, 1924. (Pl. 372, nos. 3-4.) We will examine the Arctic-Atlantic origin and meaning of the J' sign in winter solstice, calendrical, and mortuary cult symbolism in main section 36 (The „U1" God). In the younger Stone Age it appears as a grave symbol in the Nordic megalithic grave culture circle and can be traced without interruption to the grave stelae of the Migration Period (cf. plates 368, 369, 374, 375 etc.).

The age of the tradition of those grave symbols of the cemetery of Wanneperveen, which reaches far into the younger Stone Age and must go back even further, is confirmed by the fact that on the same wooden grave steles also the Aries sign appears. We will examine the formula connection of the "Aries" sign with the sign as a prehistoric North Atlantic, together North American and Old World, in main part 46 (see in the meantime T. 482-490).

Between the Neolithic and Bronze Age representations of grave stelae in the southern Swedish petroglyphs and the modern monuments of Wanneperveen, we possess an interesting evidence from the same Altingvaeonian area, the stele-shaped burial pits around Umen graves in the necropolis at Wessinghuizen, Gern. Onstwedde, Prov. Groningen, Low Countries (pl. 10, no. 10). They are of Latène period, i.e. around 500 B.C.[58] .

We find the same continuity of tradition in the ancient rock carvings and megalithic tombs of the Atlantic coast of the Pyrenean Peninsula. These are stone stelae, the natural form in a rocky and woodless land. Conversely, it was not until the Roman Iron Age that stone grave stelae gradually replaced wooden ones in the north. Such stelae with circular top (plate 10, no. ii-14) have now already come down to us from pre-Roman, Celtiberian and Roman times of the Pyrenean Peninsula, which I will treat in a later paper on the swastika[59] . We know similar grave stelae with round disk top from an Umbrian necropolis near Bologna from the beginning of the last millennium B.C.: Atlas, Taf. 488, 6c shows the soluble or -radiant sun in a circle (the Old Norse year of the bisected 8 aettir or eyktir); Taf. 488, No. 6a a. o. the 6 points around the center in a circle, the ideogram of the North Atlantic face circle sun year.

The "estelas" of the Pyrenean Peninsula, from the Middle Ages to the 18th century, reproduced in pl. 10, nos. II-14, thus embody the same permanent tradition of the time of the megalithic grave culture as the wooden grave stelae of Wanneperveen in the Ambt Vollenhove. They show the cardinal points and the year cross (S-N, O-W), the ends of which are respectively occupied with the sun sign, the circle, with or without center circle or center, or with the year sign ® as explanation or determination sign (na-b, 12a). In the cardinal point cross + the sunrise and sunset points of the solstices (SE-SW, NE-NW) of the North Atlantic year are indicated by sun or year signs (6 pointed star) (nos. 12 a and 13 a). Or the cardinal cross + is formed by four ®, and four (^) significantly indicate the sunrise and sunset points of the solstices (SE-SW, NE-NW): in the center the 8-spoked wheel, the "dagsmark" sign, the ideogram of the North Atlantic year (no. 14), as the oespeak, oespeak, 6-pointed "stars", the ornamental stylization of the ifc sign, on the reverse sides of the stelae (no. 12b u. 13b), which are also handed down to us on the early historical, pre-Christian stelae[60] .

That the grave stelae of the Atlantic Europe and its Nordic megalithic culture circle show the Jaftress symbolism in the permanent tradition, confirms the epigraphic equation (plate 2, no. 17-24) "sun" and "year" = "man". The life of man is like a solar year of God. And as certainly as all life of the creation in the eternal cycle of the world order is resurrected from the winter and death night of the year by the son of God, the light bearer, so certainly man rises again from the courage of his life, his "year", to the new life in his descendants. Since the death and the grave is the winter solstice of the great human year of life (childhood-adulthood-age = spring-summer-winter), the "die and become", therefore also there the year symbolism appears. Because the winter solstice is the "year" point, where the cycle ends, closes and divides again and starts anew.

begins. Therefore, we find there as "year" signs, on the tombstones as in the wooden calendar, the overall ideogram of the year and its cleavage, division forms.

And therefore, in the same older, Germanic Iron Age, which also uses the yearly grave stele figuratively as a Umen grave pit, the Son of God, the Lightbringer, appears with the raised arms, or his rune Y, the "Man", with the solar or yearly circle on these urns of North and Low Germany (cf. main section 32, plate 344) in the same Altingväonian area of the old Polsee country.

Plate II: *The Son of God with the solar year wheel.*

Anticipating our study in Section III, "The Son of God," especially Major Section 30, "The Year and Cross God," an iconographic or epigraphic, pictorial, and scriptural overview of the representations of the Son of God with the Year Wheel in rock art on this side and on the other side of the North Atlantic is given here.

The Son of God carries the year-wheel in his hands (n. 12,13, 23, 28-35); or on his body, or is in it (n. i-4, 27); or emerges from it, as it were (n. 5, 6, 8, 9); or the year-wheel appears as his determiner, his determinative, his symbol, attached to him (n. 7, 10, ii, 14-22, 24-27, 30).

The forms of the year circle or year wheel are:

the Arctic-Atlantic ©, respectively, nos. i-4, 6, 9, 11, 12, 14, 15, 17-20, 22, 24-27, 31-35;
the North Atlantic (^): Nos. 14, 16, 21-23, 28-30;
the associated Arctic and North Atlantic respectively (^ : nos. 5-8, 10, 13, 19, 27.

The Son of God appears as the One who lifts His arms, the Risen One and the Resurrector, the "Man" Y üsw: Nos. 1, 10, 11, 18, 21-23, 25, 28-30 (cf. main section 32);
as the one who lowers his arms, the one who dies and leads the dead, the one who turns to the pre-winter sun, the year-god, etc.: No. 5-8, 12, 26, 27, 31-35 (cf. main sections 34 and 35);
as the connection of both, the "twofold", the "upper and lower": No. 2, 6 (cf. main item 28); as the God of the middle of the year, the "cross"-God with arms held crosswise + : No. 13-17, 19-20 (cf. main item 30);
as the "armless" and "cuckold" (no. 24);
as the life bringer with the J sign: No. 5, 14 (between the sun points), 15-16 (compare main piece 21, 30 u. 34);
with the snake and in the waters: No. 5-7, 14, 17, 30 (cf. main section 13 u. 34);
sailing in the sun and year ship: No. 11, 18, 22 u. 30.

For the representation in the rock drawing of Santa Barbara County, California (no. 11), cf. pl. 505, nos. i u. 2; for the North African representation in the Sahara Atlas, Ain-La-Hag (Ain-Ed-Douis) no. 30, cf. the representation of Coyote Wells, Southern Califomia (pl. 506, no. 33), which corresponds to that of Wese, Bro parish, Stângenäs, in Bohuslän, southern Sweden, our no. 18: the ship with the sun sign.

For the annual sun aisle of the Son of God, see plates 522-525.

Plate 12. *The cultic sun shields of the North Atlanticists.*

As was already briefly mentioned above (p. 38), according to the Zuni tradition the *Yä-tokia,* the "light bearer", the "sun father", carries on his daily migration along his celestial orbit a *shield of* burning crystal. This sun shield is also known to us from the Eddic tradition, so in Grimnismâl 38 (translation G. Neckel):

> Swalin ("appeaser") is the name of the shield that stands before the sun, the shining deity. Surf and mountains would burn, if he sank from his place.

and in Sigdrifomâl 15 it says of the runes:

> They are carved on the shield that stands before the shining god, on Arwarkr's ear and Alswidr's hoof, on the wheel that rolls under Rögnir's chariot, on Sleipnir's teeth.- -

A skildi-peimer stendr fyr skinanda goCti "on the shield - who stands before the shining god". Who is this god with the sun-shield, which is called also in the late tradition (pörs-drâpa) still *himintarga ,* "sky-shield", the cult-language tradition of the Edda time, in spite of complete obscuration, has preserved for us still clearly: *skjaldar-äs* "shield-god" is called *Ull,* the wintry god, whom we will get to know in main part 36 as an ancient arctic-atlantic mythical motive. He is the year-god, the owner of the sun-ship in a prehistoric epigraphic tradition, whose rich monuments extend to Peru.

As already briefly mentioned at Taf. ii, the son of God *sails* in the day and *year ship.* This is the old original conception of the sea-experienced North Atlanticists, which is also still present to us in the two boats (day and night ship) of Ra in Egypt and can be followed up to Oceania. The *chariot ride* is only a younger representation of the Bronze Age of the European mainland.

According to the tradition of the "poet language" *Skâldskaparmâl* (49) the shield is called "sun" (*s6l)* as well as "ship of Ull" (*skip* Ullar) and the ship "Uli's ash" *(askr Ullar),* "ash", originally generally Germanic for "boat". Therefore, the *shield is* also called "ship sun" *(skipsöl).*

Ull, the "wintry god", of the here further completely failing late tradition of the Edda time, is the pre-winter-solar son of god and identical with Tyr as with Thor, the post-winter-solar son of god of the mother earth, the mountain and rock splitter and winter powers conqueror, to whose stepson he has been made in the Edda.

If we now look at the Neolithic and Bronze Age representations in the petroglyphs of southern Sweden (Bohuslän) (pl. 12, nos. i-8), we find the axe or spear god with the solar shield. The solar shield is represented either as a circle with a center circle or center, or with a center circle and center (nos. 1, 2 a, 3): this center circle is called in Skaldsk. 49 "the hub of the wheel", i.e. of the sun shield. For according to Skaldsk. 56*, söl*, the sun, is the "beautiful wheel" *(fagra hvcel).* Or we find the sun shield represented as the year wheel (£) (nos. 2b, 5, 6,7); or as the year ideogram of the three concentric circles, the three solar arcs of the year (nos. 4 and 8, cf. main section 8), which connects the representation of Fintorp, Tanum (no. 8) with the ®.

For the representation of the rock drawing of Fossum (No. 7), of the god with the split year head "I, of the *thurs dss "*giant god", of the *dorn 6s* "cathedral god" see. Hauptstück 31, u. a. Taf. 330[61] . Completely understandable, as testimonies of an ancient common cosmic mythe, now appear the representations of the Son of God in the ship with the solar year wheel or the sun shield, which we already got to know in rock drawings of the Old World and the New World (Taf. 11, No. 11, 18, 22, 30) and will examine further in section V (Hauptstück 49 u. 50, cf. Taf. 506, 522-525).

The Son of God in the ship with the cross or year sign in the Santa Barbara County petroglyph, pl. 11, no. II (for the "cross" shi f cf. pl. 316) is depicted with the solar year sign (J) containing the four sunrise and sunset points of the solstices (SE-SW, NE-NW). We find a similar ideogram in the southern Swedish rock carvings of the Younger Stone Age and Bronze Age (cf., among others, pl. 16, no. 21, Hâkebytorp, Tanum and pl. 241, no. 19, Egnahem, Norrköping).

In the permanent tradition of the still popular, calendrical cult symbolism of North American Indians, this sun shield appears, for example, in the winter solstice rituals of the Hopi, carried by the "Kalehtaka" (warrior) sun priest of the Oraibi (plate 12, no. 9). Correspondingly, we still find it as a war shield among the Pima Indians of Arizona: pl. 12, no. 10, cf. pl. 181, no. 2, after original recording of the piece present in the Berlin Mus. f. Völkerkunde, IVB 1545; another sun shield present there (plate 181, no. 3) bears the sign "year" § (cf. plate 3, no. 6b and 8d), which we will treat in main section 18 (cf. among others plates 180 and 181).

Plate 12 a. As the above mentioned Edda sites (Sigdr. 15, Grimn. 38, Skaldsk. 49 etc.) clearly show, besides the mythe of the sun shield with the sun day" (Sigdr. 15) there is another, even richer one, of the sun scZw'//. The latter is the *older* layer. This is already evident from the fact that we find in the prehistoric rock drawings of North America and the previous Old World probably the representations of the year ship with the son of God and the sun, and indeed in a number of coinciding details, as far as the cult symbolism is concerned, but nowhere in North America the sun chariot appears. Also the oldest cult symbolism of the Orient, which goes back to North Atlantic traditions, the old Sumerian and old Egyptian, shows the *ship of* the sun god and not the sun chariot. The chariot should also certainly not be Neolithic, but only belong to the Bronze Age. The after effect of the term "fahren" in the Germanic languages for the locomotion with horse, or horse and chariot, shows the culturally younger stage of the tamed riding and draft animal. The ship's chariot, Latin *carrus navalis,* after which our ancient post-winter solstice procession custom of the "Faselnächte" is also called "Cameval", still preserves the memory of this transition of the solar ship to the chariot, which is preserved to us in the same way in the representation of a Chaldean seal cylinder (Plate 160B, No. 9).

As a characteristic example I would like to refer to the well-known find, the so-called sun chariot from Trundholm (Zealand, Denmark), which dates from the second period of the Nordic Bronze Age (about 1700-1400 BC) (plate 12 a, no. 1). I will return to this monument in detail in a special study "Des Rosses Ruhebett". The disc, ornamented on both sides, is covered with gold only on one side, thus facing the spectator, while the side "facing the sun" is dark. It stands, like the steed, which was connected by a rein to an eyelet broken off at the disc, on a wheeled frame. The gold plating has an inner ring of eight concentric circles around one as the center. These eight circles around the center circle are again enclosed by a second ring of 16 circles, two of which are clasped over and connected to the next pair by S-spirals. The 16 circles are divided into 2 X 8 consecutively connected circles.

The year and day division of the "dagsmark" or "eyktamark" is visibly present here, whose month and hour series must have consisted of 2 X 8 = 16. characters. Such a character series of a runic calendar would be the *short* or Nordic runic *series of* 16 runes, which is called the "younger" runic series, because it appears in the 9th century in the place of the "long runic series" generally in the north in the monuments. As we will be able to determine repeatedly in the course of our investigation, this appearance of the "short series of runes" is a resumption, a renaissance of an old popular writing, which is attested to us in various monuments, while the large amount of the actual monuments (wooden staves, wooden tablets, wooden grave stelae, etc.) must have passed away forever and therefore be lost. Only when the youngest and southernmost North Atlantic calendar series of signs, the "long runic series" of 2 X 12 signs = 24 runes, through the Christianization of the South and West Germanic tribes, gained its general

In the north, the old series of characters appears again, but in a transformation influenced by the long runic series (see main section ii and plate 90 B).

The outer ring of the disk of Trundholm is formed by 27 circles which can represent the days of the lunar month within the solar year. As also with the Klamath Indians *shdpash* designates "sun", "moon" and "month" and the Eddic tradition (Skaldsk. 49) calls the shield also *söl e<ta tüngl* "sun or moon". A similar gold disc was found in Moordorf near Aurich *{Jacob Friesen'.* Introduction to Lower Saxony's Prehistory, Hildesheim-Leipzig 1931, p. 70, plate 25, fig. 1). It is worked from purest gold and carries in the center field the yearly ideogram of the eight points around the center, from which a radiating wreath goes out. Around it closes another circle of eight points, also surrounded by a halo of rays, which is again enclosed by a light spike edge.

Completely corresponding Bronze Age gold discs are also known to us from southern Ireland, from the land of the Tuatha Dé Danann: so Plate 12 II, No. 2, found in Kilmuckridge, County Wexford, with the right cross of the four cardinal points +, the ground plan of the "dagsmark" or "eyktamark"; Plate 12 II, No. 3 with *ten* circles around a central circle, the old Arctic-Atlantic year division of the "two hands". The latter, which is in the British Museum, also has the two eyelets, one for attaching the disc to the cart axle and another for the rein, as was also originally present on the Trundholm cart.

A horse standing between two discs with five circles each, held together by an axis, probably of Iberian origin, was found at Calcaeite (Barcelona) (Plate 12 II, No. 4). We will have to see in the two discs the two halves (missari) of the decimal-divided ancient Arctic-Atlantic year, the upper and lower halves of the sun's course, the celestial and terrestrial course in the summer and winter halves of the year. As it is said in Rigveda X, 89, 4 of the world axis: "To Indra I will send songs . . . who as with a chariot axis by his powers has strengthened heaven and earth to both sides". Indra, however, is the god with the thunderbolt, the axe god of the petroglyphs, who frees the sun from the power of the winter-solar serpent (Vrtra), from darkness, from the waters, makes it rise in the sky and shine[62] . According to later tradition *Prajâpati* had formed a *golden disk* and fastened it to Indra, that disk which is also called as attribute of the sun-god Vishnu *sudar^ana* "lovely to look at", the *fagrahvel* "beautiful wheel" of the Edda (Skaldsk. 75). Indra is also the one who drives the solar steed *{etasa}* (R. V. VIII, 1, 11, cf. IX, 63, 8), which brings the "wheel of the sun" (I, 121, 13; V, 31, II ; VII, 63, 2). And as the steed has become in Vedic cult symbolism the embodiment of the sun, of fire and light, hence of the younger star-age manifestation of the Son of God, the Agni, so it is addressed in the ceremony of the erection of the altar of fire: "In heaven is thy supreme birth, in the air thy navel (center), on earth thy home" (Vâjasaneyi Samhita 11, 12).

This Samhita passage is to a certain extent symbolized by the cult symbol of Calaceite (Taf. 12 II, 4). For the sacred wheel *(cakra)* as an ancient Indian annual symbol, cf. main section 4, pl. 36. A steed with a wheel cross disc similar to the Irish one of Kilmuckridge, which moreover has a horseshoe-shaped sign (solar arc) in each quarter, appears on a Gallic coin from the time of Vercingeforix (pl. 12 II, no. 5). The four sun-running arcs in the four cardinal directions are depicted quite similarly on prehistoric pottery from Middle-Tennessee, Cumberland River Valley, Nashville, Gordon town site[63] , which may contain Old Sioux symbolism, 5*

Pl. 13, No. i-3. No. i u. 2 show the cardinal cross in the wheel: each of the four main points is still emphasized by a special wheel cross in three concentric circles (cf. Pl. 10, No. 8 u. 9, Pl. 12, No. 8). In the SE-SW and NE-NW corners stand the arcs, as in Taf. 12 II, No. 5. On the vessel Taf. 13, No. 3 the growth sign (cf. Taf. 149, No. ic, d; Taf. 467 A, No. 9 u. 10) emerges from the four solstice points (SE, SW, NE, NW): in between, S-N, E-W, stand the arcs.

As a supplement to that Celtic coin, plate 12 II, no. 5, I would like to refer to a Norse Danubian silver drachm with Apollo's head and horse, which shows the horse with the eight-spoked star: each spoke ends in a sun circle. Under the steed is the solar arc n, with the sun in it (cf. pl. 69).

The horse as a symbol of the sun and the course of the year is an old-worldly one: it is naturally missing in the prehistoric calendrical cult symbolism of North America. The fact that in the Vedic cult symbolism the sun-horse and the sun-wind represent the *younger* layer, which covers an older sun-symbolism, is still clearly recognizable there. Atharvav. XVIII, 1, 26 it is said of the sun-god Surya: "Thou hast, O Surya, mounted thy ship with a hundred (decimal division!) oars." And Atharvav. V, 44, VI, 95, 2 and XIX, 39, 7 the sun is compared to a *golden ship*: "There moved in the sky a golden ship with golden cordage[64] ."

The backward connection of this Indo-European myth of the Son of God, the Sun and the Ship of the Sun leads on the traces of the Aryan migration to the Baltic Sea, where the Latvian folk songs establish the connection with the Eddic tradition and the prehistoric Scadinavian petroglyphs, and these again lead to the prehistoric petroglyphs of North America.

> What is the sun crying so bitterly sad ?
> Sunk into the sea
> is a *golden boat*!
>
> Do not cry, O sun,
> God is building a new one, half of *gold* and half of silver.
>
> The sun sets in the evening and falls into a *little golden ship;* in the morning the sun rises, the little ship remains behind it on the waves.
>
> Sun's daughter sank into the sea, and the crown was seen flashing. On the mountain stood *God's Son,* wielding a *golden cross* he.
>
> The sun's daughter waded in the sea;
> you could only see the little crown.
> Row the *boat,* you *sons of God,* save the life (or "soul") of the sun!

In Latvian songs God *(déws,* Lithuanian *déwas, déws)* is the father of the sun maiden, the sun (lett, Lithuanian *saule),* who is "God's daughter" (Lithuanian *déwo dukte* or *dukryte,* Latvian *diewoduktè).* Besides, the "son of God" or also the sons of God (Latvian *dèvoa deli,* Lithuanian *déwo sunelei)* appear, in the dual form as the winter-sun-wielding "twofold" (cf. Main part 28) or in his astral embodiment as morning and evening god: Tezcatlipoca and Quetzalcoatl in Mexico; or the Greek Dioscuri Kastor and Polydeukes with their sister Helena, the children of Tyn- dareos (Ttwö-äp-eoc, Tiwö-âpv]?), the "thrusting one", a name for the sky god, the mover of the cosmic rotation and therefore also of the sun. As in the Edda (Gylfag. 11) *Stil* "Sun" is the daughter and *Mani* "Moon" the son of *Mundilföri* or *Mundilfari,* the "world driver", "world mover".

From them it is called Vafprudnismâl 23:

> Mundilferi heitir, hann er Mâna factir, ok svâ Solar it sama;
> himin hverfa J>au skolo hverian dag
>   Qldom at ârtali.
>
> Mundilfari is his name, he is the father of the moon and so of the sun;
> *In the sky they should circle every day of mankind to the JahrZahlung.*

The *söl-hvarf,* the "turning of the sun" in the sky, *âvettr* "in winter" and *dsumar* "in summer" (Rimbegla 90) regulates the *âr-tali* "counting of the years", the creation of Mundilfari, the "world-mover", as the obscuring tradition of the Edda still preserves the name of the far-away sky and world god of the distant ancestors.

That also Helena is the "daughter of God", *Dios kuré,* like the Nordic *S61,* is clear from the indications in Homer (II. III, 425, Od. IV, 184 etc.) (âto? xoup- "), xoupT) Atoc aifto^oio), Aio; 6x7670010). According toCurtius (Grundz. d. gr. Ethym. 2, 129) from a root *hei* (èX) related to *sei* (fürofeX), corresponding to Old Norse *söl,* from an Indo-European root **sau* "to shine, shine," which is extended by the god-name *-T* or -n- as a suffix: Old Norse *söl (*f), Gothic *sauil (*n), Greek *helios* (T]éXio<;, T^Xioc, Cretan â FéXto?< *sâvelio), Latin *sol* (m), Gothicsauil*,* Lithuanian *säulé,*Cymric AawZ, Old Indiansüar (n),*sürjas (*m),awes tisch "sun"
besides the "sun" clan, Old High German *sunna* (f), Gothic *sunno* (f. n.), Anglo-Saxon *sunne (f*), Old Saxon *sunna* (f), etc.

Old Irish *èuil* means "eye" (sun eye). That the sun is the eye of God or the son of God (Hesiod. Op. 267 "Dios ophthalmos", Ovid Met. 4, 228 "mundi oculus") and at the winter solstice is lost in the waters, in the "well" (Odinn, Horus etc.), is also an ancient Atlantean myth. In the younger Vedic tradition the sun and the moon together are "eye of the highest Brahma" (Atharvav. X, 7, 33), in the older tradition of the Rig-Veda the sun is "Varuna's eye", of the god who is in the waters, or the "eye of Mitra and Varuria" as the post- and pre-winter solstice, the "twofold" god, the light and dark, the morning and evening. "Worship to the eye of Mitra and Varuna, the far visible god-born radiance, the son of heaven, the sun sings". Likewise, in the Awesta, the sun *hvara (-* Vedic *svar,* from which *sürya, the sun*, the sun god) is the eye of Ahura Mazda[66] .

As in Vafprudnismâl 23 *Surya* is the day-knife (R. V. I, 50, 7). Beside him as sky god and

Son of Heaven or Son of God, Son of *Dy from* (R. V. X, 37, 1), we find a female figure, *Süryâ,* the "Sun-daughter" of the Latvian songs (*Saules meita),* the "God-daughter" *(Dèwo duktele, dukruz'ele),* the Nordic *style. Süryâ* appears in closest connection with the twins of the gods, the *asvins,* like the sons of the gods of the Latvian songs with the Sun's daughter, or Helen with the Dioscuri. The Aévins share the sun chariot of the Süryâ with her, but have, according to older tradition, the *hundred-oared* (!) ship with which they rescue the son of god Bhujyu, abandoned in the middle of the ocean *(samudre),* in the waters *(apsu),* who stayed in it for three days and three nights (R. V. I, 116, 3-5). It is the ancient winter solstice myth of the son of god, who is also like Bhujyu at the foot of the "in the middle of the sea grown out" year or world tree, whose trunk Bhujyu had clasped in the misery. He is the same as the Vandana saved by the Aävins, who rested like one fallen asleep in the womb of the goddess of death (Nir-riti), like the *sun in the darkness* (R. V. I, 117, 5).

The whole Indo-European myth, which has migrated to the south, leads back to the journey of the *swan boat* as the escort ship of the Son of God to the Hyperborean region of the North Sea and North Atlantic, as the area of origin. Helen is supposed to be born from the "egg", which Leda received from Zeus, who is to be equated with Tyndareos, in pregnant form, as Leda herself came in pregnant form from the islands of the Hyperboreans [see note 15, p. (8)]. It is the general-North-Atlantean "world-egg" motive of the "two shells" 0 resp. 0, of which it is said in Chândogya-Upanishad III, 19, i-3: "This world was in the beginning not-being; this (not-being) was the being. The same came into being. Then an egg developed. It lay there as *long as a year.* Then it *split*; the two eggshells were one of *silver, the* other of *gold.* The *silver one is the earth, the golden one the sky there.* - But what *was born of it, that is the sun . .*"[67] . Therefore, in the Latvian songs (p. 68), the sun sails with a golden daytime ship in the sky and with a silver one at night time through the world sea and the underworld of mother earth, where the Son of God stands with the "cross" (= „ year") sign on the mountain. Around this mountain, the Meru, according to the brahmanic cosmology the sun carries out its day and year cycle. The leaving behind of the golden ship at sunrise, in the second of the printed Latvian songs, is already a darkening of the myth in its original sense.

The white solar horse Dadhikrä, the embodiment of Agni, the son of God, who was in the waters, in the "tree" with the sun; is also called *swan in* the Rigveda (IV, 40, 5). The golden or *white* swan is the escort bird of the blessed to the sun as Brahma (Taittirfya Brähmana III, 10, 9, 11) and in many places in the Upanishads.

Of the sun swan, the god's escort bird it is said CvetâQvatara-Up. 1, 6): "In this great Brahman wheel, which animates everything, encloses, a swan soars." The "Brahman wheel," *samsâra* is "the (*sam)* run *(sar)* returning to the starting point, the "soul-wandering." As Odin's world or yearly steed is "eight-footed," so the swan (Cülikâ-Up. 3) appears as "the bird, radiant, eight-footed, ... blazing, wandering two-fold (d. L to north and south = 0), . . . each seeing it and not seeing it." "Sun-white" *{solhvita}* is the name of the winter sun-turned "Billings Maid", whom Odin courts "in the reed" (= "in the waters") (Havamal 97). And white is the sky and light color, which the swan received from him as escort bird of the "Old Man", the world creator, since it is the only being which followed him into his sky house, as the tradition of the Thompson River Indians of British Columbia reads [see note 15, p. (12)]. But the swans are also the attendants of the golden sun chariot of the *ASvins,* or "horse lords," as their name is (R. V. IV, 45. 4 cf. VIII, 8, 2; IV, 44, 45).

In the Vedic tradition the sun, the sun wheel, the sun chariot is moved by one, seven (i.e. 6 + !=:-:, compare the horse symbolism of the Greek grave vessels of the geometric style) or ten steeds in the sky in its daily and annual course. It concerns a purely cosmic-calendar conception, horse = month = solar house. Ten horses still know the Eddic tradition (Grimn. 30, Gylf. I5)[69] .

The *two* steeds in front of the sun wheel in Sigdr. 15, *Arwakr* ("early awake") and *Alswinn* ("all fast") will have originally symbolized, like the *two* ships, the two halves of the day and year cycle (day-night = summer-winter) (cf. Grimn. 37, Gylf. 11).

That originally no realistic conception was the basis of this cosmic symbolic picture, I will further explain in my writing "Des Rosses Ruhebett".

The horse, as a cosmic symbol, is also the embodiment of the wind as the breath of God speaking from its snort (Tacitus, Germania cap. 10); and *wind* is also originally identical with the concept of *celestial direction,* hence again with the "month" of the North Atlantic face-circle solar year, which again forms the basis of all this cosmic symbolism[70] .

Also the Vedic tradition knows as the oldest layer only *one* sun wheel, and the sun chariot is expressly called "one-wheeled" *(ékacakra)* and pulled by *a* horse which has seven names or is harnessed by *seven.* This wheel is three-wheeled, *trinabhi* (=three seasons, three concentric circles), "not aging" a/âraand "unstoppable" *anarvd* (R. V. I, 164, 2; Atharvav. IX, 9, 2). According to Sigdrif. 15 there is also mention of only *one* wheel turning under Rognir's chariot (a)>vi hvéli, he snyz and reid Rögnis). *Rpgnir* "ruler" however is a name for Odin and *Rpgnis reid* a designation for the *Odin's chariot,* Middle Dutch *Woenswaghen* (= Wodan's chariot), Middle High German *Himelwagen,* whose four positions according to the four cardinal points nightly designate the division of the year (J), like the sun during the day [see note 15 (p. 15)]. If with Gustav Neckel (Edda-Ausgabe, Heidelberg 1927, p. 188), instead of *reid Rggnis* "Rögnir's chariot", *reid Hrungnis* is to be read, we are transported into the full winter solstice myth. For this "chariot" of the winter giant Hrungnir was the sun shield which he put under his feet to protect himself against Thor (<J) Thor belghbunden) "descended into the earth" in battle (Skaldsk. 1). Therefore the shield (Skaldsk. 49) is called the "feet Hrungnis" *(jdta Hrüngnis)* or *Skip* UUar*, the* "ship of Uli" (= *sol* "sun"), the wintry god of the Edda, another name for the wintry son of God in the <t>. We come back to this myth complex and its symbolism in detail in the main part 31 and 36.

According to what has been determined above, we will therefore be able to address the sun chariot of Trundholm as a monument of an Indo-European cosmic mythology. The Räder gesteh, on which horse and wheel (as processional carriage ?) rest, has nothing to do with the symbolism. It concerns here only the "shield which stands before the shining deity" (Sigdr. 15) and the horse alone.

A bright and a dark side of the sun disk, as in the sun chariot of Trundholm, incidentally already appears in the older Brahmanic cosmography as a speculative explanation of day and night. The author of the following passage denies sunrise and sunset: having arrived in the west in the evening, the sun turns around and runs back to the east with the dark back side facing the earth, where it rises again. The light side of the disk causes day, the dark side causes night. Aitareyabrahm. III, 44, 7ff: "She there never rises nor sets. If people believe of it that it sets, then it turns around after it has reached the end of the day; the night it causes (then) downward (with its dark side) and the day upward (= the light of the stars, with its bright side). If then the people believe of her that in the morning she is rises, it turns u m after it has reached the end of the night; the day it effects downward (with its bright side) and the night upward (with its dark side)". (Kirfel, p. 25.)

As far as the relation of the sun horse to the course of the year is concerned, we know that Odin's horse *Sleipnir,* which is mentioned in Sigdr. 15, was *eight-footed,* as in the Russian saga of the hero Joruslan the king *Fire-shield* (cf. *caeli dipeus* "sky shield" for sun in Ennius, Old Norse *himin-targa),* who is incombustible, rides beyond the still waters also on *eight-footed* horse[71] .

In this 8-footedness of the sun and celestial steed we may see the scheme of the -- - or (^, the *dagsmark* or *eyktamark,* which also forms the "hub" of the sun shield of Trundholm. The water, the Sund, the south place is the cosmic winter sun turning place, there where the "year" <|) is. With Stjemhelm (p. 157) we find still the last trace of the old cosmic-calendar myth from the time of the sun chariot of Trundholm, when he reports: "This is reported from old lore of wise men (humans) and *the times experience* (!): that Odin shielded his steeds in 0 Belghbunden (Thor)". *{Ta sägs af gamul saga wysa mannum oc tida pröwarum'. at Odin beter sina Hestar i* 0 *Belghbunden.)*

There where the eight-storied "dagsmark" is over, there is the "year". And there, where his son has entered into the womb, into the womb of the earth to the rebirth, in 0 Allvater harnesses the yearly horserace or the yearly horserace. On the island of Moen, when the oats were harvested, the last sheaf of oats was thrown on the field with the words: "This is for Odin, he shall have it *for his horse in July evening".* This is the disappearing cult custom of the old sacrifice for a good year, which (according to Yngl. 8) Odin himself had once commanded to bring him at midwinter or Jul time, when in the runic calendar the 0 stands.

In connection with the foregoing, then, the passage Hâvamâl 145 also becomes understandable:

sva pundr um travels fyr pidSa r<jk:
par hann upp um reis, er hann aptr of kom.

Thus Thundr carved for the guide of the nations:
there he rose, whither home he came.

Thundr is a name for Odin (Grimn. 54). The rune series, that is -the signs of the year, the cosmic circulation, the "rta", the world god created "for the guideline of the peoples": and there he rose again, where he had come home, namely in the (D, according to his world order, the law of the eternal return.

It is of greatest importance that this passage in the Hâvamâl stands or is inserted in connection with that other one, in which the hanging of the son of God at the "windy tree", at the world or year tree in the "wind month", the month before Jul (according to the runic calendar signs the Ä "od"-month=Odin's month), the speech is, where he, "is given to Odin". There the son of God, looking downwards, detaches himself from the Jabres tree with the last runes of the yearly series Ä M and then starts again in the ® the Krèislauf "from word to word", from rune to rune. We will come back to this place in detail on various occasions.

The whole passage Hâvamâl 138-141 and 145 thus explicitly points to the cycle. Only in this sense it is understandable. The runes (= monthly signs of the calendar) written in the annual cycle around the disk (= the circle of vision) lead "from word to word" again to where the god came from and where he rises again, in the (D or (J), in the "year". The sun shield is a

Disc. According to Sidgr. 15 are now on the *sun wheel shield* the *runes scratched.* According to the sun shield of the trundle chariot the division is 8 or 8 double -16 sun circles (= the 16 *halfeyktir of* the *eyktamark).* As a calendar disc or "runic disc" it must therefore contain 2x8 or 16 characters, *the number of the short or Nordic runic series.* That the sun shield as a calendar disc contained the runic series, the writing, is clear from the "identification names" *(kenningar)* for the shield. They read characteristically (Skalsdk. 75): rit "writing" and *vefcr-gla&r* "weather"-or "wind-joy" (smooth, shining). In Gylf. 15 Sleipnir is the first and Glad the second of the 10 steeds, in Grimn. 30 Glad is the first of the ten of the year-roses.

The sun shield, the sky shield, is the "weather" or "wind" shield = cardinal point shield, on which the cardinal point signs, the 8 *cettir* or 8 *eyktir, the* runes, the calendar signs of the face circle sun year are written. But these must be notched all around at the *edge of* the disk or the shield, "incised" (Sigdr. 15), as the shield itself is called *rpnd* ("shield", "edge of the shield") in Old Norse, *rond in* Anglo-Saxon*, rand in* Old Saxon. We have seen above (p. 27) that this whole Indo-European word clan in its word meaning expressly refers to the annual circle, its ring and the notches of the rim.

As the Vedic sun and year wheel is called "not aging" *(anarvd* R. V. 164, 2), so the sun shield in Skaldsk. 75 is called *eilifnir* "eternally living", "always during".

The further "kenningar" for "shield" (Skaldsk. 75) go back to this *marginal writing* and *circular writing, with which we will* deal in main part 20 on the basis of the monuments: *borfti* "border" and *tvi-byr§ingr* "two-bordered, two-edged shield" (to *byrfta* "weave"), as the cosmic symbolism forms the motives of the old-Nordic symbolic weaving ornaments in rhythmic repetition. The signs of the sun's course are carved, notched, woven into the marginal writing around the disc or shield. That is why the skald Tind Hallkelssohn calls the shield "shield band of the sun" or "shield shackle of the sun"[72] . It contains the signs and the shine of the sun: it is *skirr* (englischsheer*,* middle Dutch *stier}* "shining, shining", the *fagra-hvel,* the "beautiful wheel" of the sun (Skaldsk. 75), "of the sea steed sun", as Thorbjörn Homklofi poems in the Glymdrapa of the shield on the ship's board[73] , in old cult linguistic tradition of the ancestors from the time of the hällristningar, the rock drawings.

The symbol of the sun chariot is a very recent creation of the Indo-European Bronze Age. Also in the oldest layer of the myth in question the horse will not have drawn the sun disk or the sun year shield of the son of God, but vzar only symbol of the wind, the breath of air as the breath of God, which also rises above the waters in the course of the day at sunrise and sunset. As it is said Chandogya-Upanishad 4, 2, 3 (Deußen p. 119): "and when the sun sets, it enters the wind." This cosmic significance also of the sacrificial steed is still expressed in Brihadâranyaka-Up. I, 2, 7: "Therefore, as one consecrated to all the gods, offer this sacrifice to Prajâpati (who is the year). Verily, he is the horse-sacrifice who shines there (as the sun): his body is *the year".* And I, 1,1: "The dawn truly is the head of the sacrificial steed, the *sun its eye, the wind its breath,* its throat the all-spreading fire, *the year is the body* of *the sacrificial steed.* The sky is his back, the air space his belly cavity, the earth his belly bulge" etc. and I, 1, 2: *"The ocean is his relative, the ocean his cradle."*

The transition of the sun ship to the sun chariot must have taken place therefore since the migration from the sea coast, at the North Sea. On the southeastward running Aryan migration the sun ship was moved more and more into the distance of the north country homeland, without disappearing completely from the mythical traditions.

As the breath of God that travels over the waters, the horse, the wind-snorting one, is closely connected with the *water.* The tradition of the cosmic cult symbolism in the antiquity shows us the horse-water-symbol as horse-snake or horse-fish, the horse with the snake body and fish tail, the *hippokampos.* The *hippokampos* appears as sunset or winter solstice symbol also frequently on the old-Italian (Etruscan etc.) grave stelae. The horses of the wind rushing over the waves of the sea were therefore from ancient times given to Poseidon, the god of the waters, as a team (II. 13, 24, 19), just as on the Greek vases the horses pulling the sun chariot of Helios rise from the water. This is the origin of the cult-language, ablaut connection between the words for "water" and "steed" in Indo-European: Anglo-Saxon *eh (= hest* "steed"), Old High German Anglo-Saxon *ehu, Old* Norse *jör,* the steed of the gods, Old Irish *ech,* Latin *equus, ecus,* Aeolian *ikkos (*ixxo?), Attic *hippos* (iicitoc), Old Indian *âsva-h* = "steed." and - Old High German *â-, -aha,* Old Saxon *aha,* Anglo-Saxon ëa, Norse *â,* Gothic *ahva,* German river names „Aa", *„Ache",* Latin *aqua* "water", Old Indian *asva-„*water" etc. And also still the celestial giant of the Greek *Olympus*, the *Pegasus* (H^yaaos, Doric ndyaao;), originates from the cosmic "well" *pëgë* Doric 7üäyd cf. Tüäyaaaa&ai "bathing in the holy spring").

The Germanic runic writing still transmits us this Bronze Age adaptation in writing or symbolic history. The igte rune of the long rune series M is called Anglo-Saxon *eh* "horse". In a manuscript of the Vatican (Codex Urbin. 290 membr. fol.), which originates from the monastery Brunweiler near Cologne (end of 10th century) and contains 2 rune rows of the "nordmanni", the same M rune is called *lâgo* "water", "lake" (high German *Lache)*[74] . This name is otherwise connected with the |* rune, the 21st rune, as *lagu the leohto* "the shining pool" (= lake, sea), as it is called in the "Abcedarium nord- mannicum" of the St. Gallen manuscript. That the rune series in the Vatican manuscript goes back to a good old tradition is proven by the fact that the orft'Z rune Ä still appears there as $, the only evidence in the rune series known to us. The rune M is also originally a prehistoric, North Atlantic water ideogram, which we will deal with further in sections ii and 34. Epigraphically the Germanic rune series still confirms the connection of water and horse.

How old this equation "horse" = M-rune is, results from that already mentioned representation of a calendar disc with symbolism drawn all around, in the rock drawing of Fossum, office Tanum, province Bohuslän, south Sweden (plate 285, No. 1). In this yearly cycle symbolism reproduced in the "margin", the horse appears on the left at the autumn side, in the west, thus exactly there, where in the "long rune series" in yearly cycle writing (plate 285, no. 5) still the M rune, *ehu* "horse" or *lâgo* "water" stands. We have already seen above (p. 28) that also the Ä-rune, like the (D- rune, in the Neolithic calendar disc of Fossum stand exactly at the same place, as in the "long rune series" of the Migration Period. Since the Ä rune in certain winter-sun formulas, symbol and sign connections, is already proven in the jungdiluvial "Magda- lenien" culture of Atlantic Southwest Europe (see plate 458, No. 29-30 and plate 440, No. 19), so the "long rune series" must be likewise set as diluvial-temporal. As I have already assumed in the "Rise of Mankind", it is the *youngest,* North-Atlantic calendar series of a race which has advanced from the Arctic-Atlantic to the south (cf. text fig. 10).

In the cult caves of the Magdalenian culture of southwestern Europe the horse water sy mbolism appears for the first time (see main part 44, but especially my later publication "Des Rosses Ruhebett").

As a driver of the ship the "water-wind-steed" later became the "ship-steed", as the cosmic-mythical tradition of the Edda still transmits it in connection with the sun-ship or the ship with the sun-shield cult-language. According to Skaldsk. 51 the ship is called "stallion of the sea or of the weather" *(hest saevar eSaveftrs),* "sea-steed" (*brimhestr),* "wave-steed" (*baru fdkr),* "sun-steed" *(sälbor* <Ss *goti* or *hestr)*, correspondingly in Homer *halos hippoi* (<ZÄ6; tiriroi Od. 4, 708).

The water ideogram M, Anglo-Saxon *lagu* "water" or *ehu* "horse" is ancient-North Atlantic identical with the snake ideogram, as the water snake is a general Arctic-Atlantic winter solstice symbol for the smallest solar arc of the year 0 at the winter solstice; see main section 9 (the "Ur") and 13 (the "snake"). The winter-solstice horned serpent with the year-round symbolism still appears on the women's boats (*umiak) of the* Beringstreet Eskimo (T. 133, no. 1), just as the (horned) serpent is connected in the same way prehistorically in the rock drawings on both sides of the North Atlantic with the winter solstice and death escort ships (cf. T. 132 and 133). Also in the Saga period the serpent name is still connected with the "wave-grass", as *ormr "*worm", *snekkja "*snail" and *dreki* "dragon".

The water snake motif is therefore also attached to the "wave steed", which went to the land and became a charioteer. The steed in front of the sun shield of Trundholm carries the snake fence at the neck which we can prove in permanent tradition up to the symbolic ornamentation of the folk art of the Germanic North Sea circle (see the monument material in my later publication "Des Rosses Ruhebett").

The winter-solar snake, the snake in the waters, is the smallest deadly coil of the "worm layer", the snake coil system of the solar arc of the year (see chapter 8). As a yearly and monthly symbol the horse replaced the old North-Atlantic symbol of the *snake,* with which we will deal in main part 8, 13, 17 and 18.

As the depiction of the rock drawing of Santa Barbara County, California (plate 11, no. 9, cf. Rise of Mankind, fig. XI, no. 2) shows, there is a serpentine line around the rim of the cardinal and annual sun wheel. The wheel cross carries the eight-branched year or God tree, the "tree man", or the same emerges from the wheel cross. The same symbolism of the year- or world-„tree", which emerges from the (J) or:-: or, we find connected with the *horse on the* Celtic coins, which we will treat in main part 15 (cf. pl. 146, nos. 7-10). Tragically darkened the light cosmic myth of the ancestors appears in the Wodanis- mus of the Viking age, in the name of the world tree with the three roots and three branches >|c, of the old *mimamefâr* ("mother tree") as *Yggr-drasil* "horse ofYgg", of the "terrible", of Odin, which as Sleipnir has yes the 8 "feet".

As the prehistoric rock drawing of Santa Barbara County shows the world or year wheel with the water or serpent rim, so the Arapaho explain the sun wheel with the garter snake placed around it as a symbol of the sun and emblematic of man. It was made from a young man "long-stick" by the world creator. At the 4 main points of the heavenly regions he, the earth maker, put the four old men and among other things also the morning star (cross). The sun wheel now used by the Arapaho in the sun dance is made of a rectangular piece of wood with a red snake's head carved on one end and a snake's tail carved on the other. It is colored black on the outside, which is supposed to represent the earth, and red on the inside, which is supposed to denote the Arapaho, the people. It represents the entire universe, as the wheel circle alone represents the sea serpent that holds the earth entwined[75] .

The square sun or world wheel, square because of the four cardinal points of the world or earth creation and the course of the sun, appears as an ancient Arctic-Atlantic cosmic myth accordingly in the Vedic tradition. The "round disk" of the earth (éatapathabr. VI, 7, 1, 26 and VII, i, i, 37) is called R. V. X, 58, 2 "quadrangular" and is enclosed "with the ocean, with which he surrounds this (i.e. the earth) on all sides" (éatapathabr. VII, 1, 1, 13). "By means of the mountains and rivers he establishes this (earth)" (éatapathabr. XI, 8, 2); "as with *a yardstick standing in the circle of air he has measured out the earth with the sun"* (R. V. V, 85, 5). "The measure forsooth is this (earthly) world, for this world, as soon as it came into being, was measured; the preliminary measure forsooth is the aerial world... the countermeasure forsooth is that world, for that world, as soon as it came into being, was countermeasured against the aerial world" (éatapathabr. VIII, 3, 3, 5). "May the far-seeing *sun* rise for our salvation, may the *four regions of the world* be for our salvation, may the solid mountains be for our salvation, may the rivers be for our salvation, may the waters be for our salvation -" (R. V. VII, 35, 8, cf. Atharvav. XIX, 10, 8). "Your spirit, which has gone far away to the four corners of the earth, we will bring back to you, that here you may dwell, here you may live" (R. V. X, 58, 4)[76] .

This is the sense of the holy world order of the wheel cross enclosed by the water snake, the "solarhringr", also of the Arapaho Indians. "Our father, man up there", the highest being of the South Arapaho, creates the earth according to By migration (= measurement) of the world and water space, northwest-northeast-southeast-southwest, by spreading the clay from the primordial depth accordingly to southeast, southwest, northwest, northeast. It is the ground plan of the (^) world and year division of the southern latitude, which has taken the place of the Arctic (J) (see Plate 13, No. i-3). "Wherever you will be, remember that you saw me do this. Whenever you undertake to do a thing, remember this, and above all remember me in every thing," said this "man"[77] .

But it became our doom that we lost this memory, that our science had no more knowledge of this basis of existence, the year of God as world order, had to pass by carelessly those monuments and testimonies of a spiritually and mentally higher past, in the self-opinionated blindness of an already dying civilization which had no more world view.

This "worldview" of the "measure" of God in time and space, of the moral world order, of the rta, the ® and (^) of theNordland,forms the basis of that enigmatic sky-god belief, recently identified by comparative mythological research, which seems to enclose the Arctic Circle as a common spiritual bond and for whose origin and connection researchers are still groping[78] .

That this cosmic religion found its spreading once on the sea way, the same representations of the winter sun-usual and dead escort ships, with the same cosmic-calendar cult symbolism, in the prehistoric rock drawings of North America and Northern Europe will show us.

The boating of the celestial stars is handed down both in the myth and vocabulary of the North American celestials. According to the tradition of the Foxes (Meskwaki) in Tama (Jowa) it is said of *GitSi Manitu*: "He is the first, the creator, and dwells in a *golden boat,* which we call the *sun*"[79] . Among the Eastern Algonquian tribes, besides the Central Algonquian expression for "stars" (delaw. *ala*^{H} *g we,* fox *anagw*^{a}), there is a second name in the Virginian: *pumahumps,* according to Loewenthal for *nipfah) umahumpes* "goes at night in a fort boat". Correspondingly the moon is called in Delawarian *nipahum,* in Mohican *nipahump,* which name toCree *nipahuw* "he drives at night in a canoe", Nipmuc *nin nipaam ,* "I row at night", Virginian *umpskwas* (shortened from *nipahump-skwa-s(a))* "the little woman who boats (at night)"[80] .

The boat stands as a carrier of the myths in the beginning of the creation myths. It is what, according to the Vishosk Central Califomia, the "Above Old Man" *(Gudatrigakwitl)* creates first *by thinking*, the boat and then the man himself[81] .

Summarizing with the old-world traditions determined above and anticipating our later individual investigations, we can prove the same components in North America. The serpent *Wau-kau-thee,* the great rain or water serpent was originally a part of the good god and world creator *Manito-ah, who travels* across the sky in the golden sun boat. The rain serpent extinguishes by a deluge the all-scorching fire emanating from the wounds of Manito-ah, who was wounded by the "rabbit". Only when the healing of the god progresses again and the boat of Manito-ah gives light and warmth again, the "re-creation" of the world takes place. (Motif: change of seasons and winter solstice myth: winter solstice as a recurring symbol of the creation of the world from the darkness of water)[82] .

Also the Eddic, Latvian to Vedic tradition of a sun maiden and her brother, the moon, we find with the Eskimo as with the Cherokee, an Iroquois tribe, which calls the sun *Unelanuhi* "Zuteiler", "Zumesser", as regulator of the year[83] , as in the tradition of the Rigveda the sun god Savitr or the later Visnu appear as Zumesser and Zuuteiler of the world and earth space.

Let us now pursue our study of the oldest sources, the cult symbolism, as a codification, a transcription of this primal religion of the far north.

Plate 13: The prehistoric pottery finds of Tennessee (No. i-3) we have already appreciated above (p. 67/68) as monuments of that world and year division of the (J) and (^). As an example of the circumpolar radiation of the Arctic-Atlantic, calendrical-cosmic cult symbolism in Asia, I would like to refer here to a shaman drum from the Altai region (nos. 4-5), as a counterpart to the Yakut shaman drum (T. 314, no. 3). The ancient calendrical-cultic relations of the shaman drum, which is also found in cult custom around the entire polar circle, were already mentioned above (p. 55) in the discussion of the "Runebomme" of the Lapps (T. 7, No. 1). This relationship is still immediately recognizable among the North Asian peoples. Among the Koryaks we find the so-called festival of walking around with the drum, which is celebrated annually after the winter solstice, with sacrifice to the Supreme Being. The Yakut and Altai drums both show the figure of the god of the continuation and the year god in the form of a right cross of the four celestial regions, just as the lobe drum has a right cross as its ground plan, with a circle or rhombus in the center, which has the meaning "sun" *(Paive, Bceive,* etc.) (cf. T. 4, No. 14c-d). The drum, which among the Koryaks belongs to the protective spirits of the house, was used by the "Master above" *(Gwhdl-eti' nuila'n* or the "One above" *Gichol'an) in* his work of creation. The drum, which is therefore the image of the world order, borrowed from him the "Great Raven" and brought it to the people. As epitome of the world order, of the year, of the eternal return, the drum is therefore, like the sun shield as calendar, the epitome of the eternal life.

The song of a reindeer-Koryak woman from Taigonos Peninsula, a prayer to the Creator *(Tenanto'mwan)* reads:

You said, "Make a drum". Cheers! We will live, the reindeer will not die out! Likewise, afterwards (after our death) our children may live."

With this Supreme Being of the Koryaks, which is also called "world", "universe" *(Na'intneri),* the sun is closely connected, is also identified with him. The Supreme Being is otherwise an already completely lost lore in the Koryak mythology, like his son, the cloud man *Ya'hal* or *Ya'halcfn,* originally the sky walker. As with the Lapps, the human souls, after death, go to the "One up there" and are sent back by him through the Son of God into the clan for rebirth[84] .

Also among the Yakuts we find the "Lord-Light-Creator" *{Ayi'-Uru'n-Toyo' n),* who is also embodied in the sun. His name as "Heaven", *Tanara',* has now passed to the Christian God and the Greek Catholic images of the saints[85] . Tanara′ is a name that designates the divine protector, and is also used for the guardian spirits of the house, to which also belongs the drum, on which God is embodied as a world and year cross, as the drum symbolizes the world image. We find this name as the name of the auxiliary spirit, *Tungra,* among the Alaskan Eskimo, as *Tuner a* among the Southern Eskimo of Alaska, as *Tängri, Tengre,* name of the supreme deity among the central Old Turks (in the Orkhorn inscription *özä tängri asra jir" in the* height of the heavens, in the depth of the earth"). He is the same as the East Yakish *Tarn* "spirit of fire"; among the Chuvash on the Volga *Tora, Tör,* Old Norse *Thörr,* Old English *Thunar, Old* High German *Thonar, Old* Celtic *Tartarus*[36] . That the Old Norse "Thor" in the 0, in the "year" bound, therefore the god of the and (^) must be, we have already discussed several times (cf.Taf. ii, Nr. 3, 4,18-26) and we will be able to establish in main piece 31 denkmäler and source (see Taf. 328).

According to the belief of the Arctic-Asian peoples, the drum has a voice: it is the voice of God in the sky, *Tanara,* the "One up there", who is also called in a myth the "Thunderer", like the Germanic son of All-Father, Thor-Thonar. The drum, the image of the world order, in whose cosmic symbolism God is embodied, represents in the hands of the shamans as the "scribes" also the connection to the underworld. Therefore, among the Koryaks the drum is called *ya'yai,* juka- ghirish *ya'lgil,* the "lake," the water into which the shaman enters to reach the underworld, just as the Eskimo shaman descends into the ocean depths of the underworld to Sedna. Yakuts and Mongols consider the drum as the shaman's steed, with which he ascends to the spirits in heaven or descends to those in the underworld.

The same meaning as a path leading to heaven and to the underworld has the rune-bomme of the Lapp shamans, by virtue of the "runes" inscribed on it: cf. pl. 72B, "The Radiant Ur," nos. 17-22; pl. 301B, "The Radiant God," nos.7-10,where the *Weralden Olmay,* the "World-Man", or the Radien *a£ce* "Ruler-Father", *Radien barn* "Ruler-Child" or *lumal barn* "Sky-Child" appear as lords of the + and X or >|c resp.^) appear, like the sky god on our Altai drum plate 13, no. 4 front, no. 5 back: on his arms he carries the 2x4 brass rattle (= the 8 settir of the *solarhringr)* and stands between the two (^) as sign of the two halves of the year. The back shows the world cross + S-N and O-W, and in the solstice points SO-SW, NE-NW of the year hanging in the center of the cross, one (^) sign each again.

The fact that in the North Sea circle the "year" god, the god of the rune (D and + or (J), the "crucified one", is the one enclosed in the visual circle, still clearly emerges from the permanent tradition of the cult symbolism, especially the Jul or year cake, to which as an old Jul also St. Nikolas is to be counted[87] .

A nicer example of those old Jul- and Jahrkuchen, of the god in the "frame" (= face circle), are the two Frisian ones (No. 6 and 7), which I found in Sneek after old sticks of the 18. century which are in the possession of the young master baker van Elselo, who loves his homeland and his people with a warm heart. The piece No. 6 is particularly valuable because the Son of God, the "Man", wears his hieroglyph Y on his forehead, respectively the "Man" rune emerges from his head, (the "Thinking of God"), as it is likewise documented prehistorically in the Bronze Age idols of the Nuragic (stone tower) culture of Sardinia for the God in the wheel (Plate 314, No. 5). For so it is said of him, the resurrecting from the year, resurrecting, whose image bread one carried for a good year on the field before the spring tillage, in the old Icelandic rune song[88] :

Y (mabr) er manns gaman ok moldar auki ok skipa skreytir.

"Man" is man's joy and the earth's multiplier and the ship's decorator.

He, whose rune adorns the ships of the Arctic and North Atlantic prehistoric petroglyphs (plates 505-508), his bread, his "body," is the "Earth Multiplier."

Note the sun in the center of the cross at no. 7 and the arcs in the solstices SE-SW, NE-NW, as in nos. i and 3 of our pl. 13.

Plate 14. *The annual course of the Son of God, the God of the Cross in the wheel.*

Nos. i and 2. As counterparts to the Frisian St. Nicholas or year cakes (pl. 13, nos. 6-7) two pendants from the Migration Period, in the museum in Leeuwarden. The beautiful gold jewelry (No. 1) shows the sun circles at the ends of the cross beams and in the center of the cross.

No. 3. *s&kaka* "seed cake" fromNorrby parish, Uppland (Nordiska Museet, Stockholm). Julbrot placed on the field for a "good year" *{til drs),* for a good harvest, in the sense of the meaning of the "year" rune, <j) and (^), in the Anglo-Saxon runesong[89] :

4> (ger) by^ gumena hiht, Sonne god laete|>,
halig heofenes cyning hrusan syllan beorhte bleda
beomum and Searfum.

"Year" is the hope of mankind, when God, the Holy King of Heaven, lets the
earth give glorious fruits to the noble (rich) and the poor.

The four ends of the beams of the cardinal point cross carry, like the center of the cross, each the solar circle: in the solstice points SW-SE, NW-NE each a spiral circle.

No. 4. year cake. Cast from the stick in the Kunstgewerbemuseum Hamburg. Year circle divided into solstices (S-N) by sphere (= sun). Four turning wheels in X arrangement and a fifth as center.

No. 5. clasp from Bossette. Merovingian burial object. A similar clasp was found in the Merovingian cemetery of Cormettes (Mus. de St. Omer). Four faces in + arrangement around a fifth as center: the yearly cycle of the Son of God. One arch in each of the SW-SE, NW-NE corners (cf. pl. 12a, no. 5; pl. 13, nos. i--3, 7). The arch in the SW corner is double = HO (see main section 11): there in the winter solstice (S) the tree of the year or tree of life grows anew upwards, from the arc in the SE corner (sunrise at winter solstice) upwards, from the arc in the NW corner (sunset at summer solstice) downwards again. Three concentric circles (= year) enclose the whole (cf. main section 8).

No. 6. clasp, found at Gilton Town (Kent). In the center as axis theijc „year"-sign (cf. pl. 3, no. ii and 14b). The four sun circles in + arrangement around it. In the SW-SE-,NW-NE- corners the arcs with the old-Atlantean stair motif of Mother Earth, for which I must refer to my "primal belief".

No. 7-8. Cult symbolic ornamental plates. Migration Period (Mus. f. Völkerkunde Berlin, Prehist. Dept.).

No. 7 found Inzing, Truchtelfingen, No. 8 Pfahlheim. The ideogram of the two arms the sign *k{ä),* in + arrangement in the wheel; at no. 8 in the middle of the cross the sun ring (seemain piece 32 and plate 18, no. 31-37).

No. 9. seat mat from the Aru Islands, Indonesia (Mus. f. Völkerkunde Berlin, Ind. Dept.) with ancient cosmic symbolism.

In the center the four-pointed star as stylization of the cardinal point cross + in the wheel overlapped by the X, at whose ends in the corners in each case again a four-pointed X star stands: the eight year points, of which four are carried by the four pairs of arms in + arrangement so to speak.

We will return several times to the symbolism of these cult mats of the Aru Islands, as evidence of the permanent transmission of Atlantean cult symbolism in Indonesia.

No. 10 and 11: Tattoos from the Bank Islands (New Hebrides, Oceania): No. 10 the cardinal cross in star form (like No. 9), at the ends the solar circles; or (No. 11) the four figures of the sun god in + arrangement with the upraised arms (like Nos. 7, 8 and 9) and the tripartite, three-fingered hand (see main section 32). In the center probably the year division and the solstices WSW-OSO, and WNW-ONO.

Tafe 115. *Cult Symbolic Monuments of the Arctic and North Atlantic Year: A. Arctic-Atlantic Year.*

No. i. Cult object found in the peat bog at Balkâkra, not far from Ystad, Skåne (Mus. Stockholm) . The bottom, which is of bronze, bears an ornament of five radiating concentric circles. The inner sides were apparently of wood and surrounded by an openwork band (holes in cross arrangement) supporting a circle of io(£) wheels. Age: first period (Montelius) Bronze Age, around 2000 BC.

No. 2. wheel-shaped clasp, found at Hjesta, Södermanland (older Iron Age, c. 500 BC). In the center an eight-spoked wheel bearing a huge solar circle as axis and surrounded by ten equal solar circles (connection of Arctic and North Atlantic year= "dagsmark" or "eyktamark").

No. 3. clasp from Funen (3rd century AD). Four-sided reversible cross bearing a sun sign at each end and a large sun disk as axis, in a rounded quadrilateral of 20 sun signs.

B. *Northailant Year.*

No. 4. Neolithic rock drawing from Las Moriscas, Helechal, Bajadoz, Estremadura. Year calendrical notation: 15 strokes, the 16th forms the sign year (D (the 16 "halfeyktir" of the "dagsmark")!

We will come back to the rich "year" symbolism of the "abris" of Las Moriscas in pl. 161, no. 20, pl. 353> nos. 6-8, pl. 440, no. 4. Las Moriscas, like the Neolithic rock drawings of Andalusia, confirms my thesis established in the "Rise of Mankind" (a. o. pp. 91-92) that the Paleolithic cult caves of the Pyrenean cultural circle, like their permanent overflow, the Neolithic cult caves and abris of Spain, are to be addressed as winter solstice cult sites, also for associated fertility rites. In the course of the younger Stone Age, the North Atlantic immigration and its abstract cosmic-calendar cult symbolism then also penetrates into Spain and displaces the African bushman style, the realistic hunting and other images from the petroglyphs[89] .

The scoring of Las Moriscas, Helechal, undoubtedly represents the North Atlantic notch calendar in the rock: 16 notches (2 X 8), of which the 16th splits the year.

No. 5 Rock drawing from Laghi delle Meraviglie, Maritime Alps. Early Bronze Age (around 2000 BC). Ligurian (?), The eight-spoked year wheel, seasonally divided 0: next to it the sign of the twofold, the "upper and lower", the ideogram of the double pair of arms (main piece 28), or the Y emerging from the H (main piece 9): cf. also plate 18, nos. 28-30.

No. 6. stele, found in the forest of Saint-Quirin (Meurthe), Mus. Zabern, high 0.48 m. The eight-spoked year or face circle sun wheel, the 8aett or eykt and its bisection into the 16 halfeykt. Pre-Roman. Example of the ancient folk culture of Gaul (the megalithic culture period) overlaid by the Celts, which retreated into the mountains and whose monuments and folk tradition are particularly rich in the Vosges and Jura.

No. 7 Altar, of unknown origin. Mus. NImes, height 0.80 m. The eight-spoked year wheel and the three-branched and three-rooted world, year or light tree (cf. plate 3, nos. 14-15), which in the later obscured tradition of the Oriental and Mediterranean cultures also misleadingly became the lightning sign.

No. 8 Altar fragment, found at Lausargnes (Mus. Saint-Eloi, Montpellier), 0.76 m high: 6-spoked wheel between two trees of life in rectangular writing (cf. main piece 15). Smudged inscription: lovi optimo maximo, (E)gnatius.... v(otum) s(olvit) l(ibens) m(erito).

No. 9 Altar, found in Cologne, on former Roman temple area. Height 0,86 m (Mus. Bonn). Inscription I(ovi) o(ptimo) m(aximo).

Since now also similar altars were found, which are dedicated beside the,, lovi optimo maximo' ' also *et T errae Mairi* "to the mother earth", so the meaning of the eight-spoked wheel, as that, what embraces heaven and earth, is clear: it is the wheel of the face-circle-sun-year, which passes through heaven and earth and has entered at the Jul-time into the womb of the mother earth, into the underworld, with the son of God (Ixion, vgL Taf. 314, No. 7). Then the Julrad was sacrificed to the God Father in this his cosmic revelation by his son, the underworldly Allfather, the *Jupiter Summanus* or *Pluto Summanus,* wheel cakes, like the Germanic, which were called *Summanalia* with the Romans (see note 87). From the sun wheel *(rota solis)* Prometheus is said to have stolen the fire and to have given it to the people (Servius to Virg. Ecl. VI, 42).

That the "god in the wheel" as sky-god is also the thunderer, appears to us as such in the Germanic and Celtic representations as hammer-god with the year-wheel, may be expressed also still in the relationship of the Jupiter tonans to the wheel.

The Old Norse *hvel,* Dutch *wiel,* English wheel*,* the sun- and Julrad, which word-historically is present in the same way in Sanskrit *éakra* "wheel", *c Arati "moves",* Awestian *caraiti* "turns, turns", Greek *kyklos* "wheel, circle", *pelei, peletai* "moves, turns, turns," *polos* "axis," Slavic *kolo* "wheel," corresponds to Arabic *gâla* "he went round, wheeled round," *mi-gâlu*[M] "circus," reduplicated in Hebrew *gilgal "*wheel," *galgal* "wheel," "circle of wheels," New Hebrew "zodiac," Jü-

Dharic-Aramaic *gilglâ* "zodiac," Hebrew *gâlal,* Judeo-Aramaic *gflal* "rolling, rolling," Hebrew *gâlil* "revolving," "roller," "circle," Fern, *gflilä* "circumcircle"[90] .

The whole complex is based on the megalithic culture migrated with the North-Atlantic *Ma-uri, Am-uri* (Amorites) from North Africa to Palestine and their I-A-U *(Jahu)* religion, the name of the *il-* or eZ-god vocaliter in the course of the year as god of the wheel or etc.. (see main section 6). The megalithic culture basis of the cult customs at the time of Moses is still clearly recognizable: so in the establishment of the stone setting, *gilgal,* as thing place with assembly and jurisdiction (vgL Arab *gâlu*^{n} *, gülu** "stone wall, which encloses a spring").

To these Amorite-Arabic, i.e. Atlantic foundations of the older Jewish Yahu religion goes back a passage like Psalm LXXVI, 19, which Jerome, who translates *gilgal* also with *rota* "wheel", renders as follows: "Et enim sagittae tuae transeunt: *vox tonitrui tui in rota,* "the voice of your thunder in the wheel"[91] . Here the connection of lightning, thunder, sky and year wheel is present. Latin *rota* belongs to the Indo-European "R<zrf" clan, Old High German *rad,* Cymric *rhöd,* Irish *roth,* Lithuanian *rälas* "wheel, circle", Old Norse rplS "ZZ "halo of rays, sun (= Latin *rotula)* and Anglo-Saxon *rador, rodur,* Old Saxon *rodur* "sky"[92] . Accordingly, the medieval theologians logically related the above Psahn passage to the two celebrated at the solstices (summer and winter solstice) John, usually to the Baptist, whose birthday was considered the day of death of the evangelist. In an antiphon it says[93] :

> Vox tonitrus sui, deus in rota,
> John est evangelista mundi per ambitum predicans lumen coelitus -
>
> The voice of his thunder, the God in the wheel, is John, the evangelist, announcing the light from heaven through the cycle of the universe -.

The summer solstice "Sankt Johann die Sunne wendt." As St. John, apostle and evangelist, his day in the Christianized rune-staff calendar is December 27, in the Jul or winter solstice, where he is accompanied by the eagle which, according to the ancient Arctic or North Atlantic myth, rises from the R or R R at the winter solstice. Also this myth with the completely coinciding symbols is provable in the old oriental cultures (Sumer - Babel, Hittites etc.) (see my later appearing "Urglauben" and the monuments and myths to be published there).

Both in the summer and winter solstice the yearly sun wheel (£) or (^) respectively (^ and (cf. pl. 44 and 45) appears in the rune staff calendar. The god in the wheel *{deus in rota), who* as king of heaven, rex coelestis, is the thunderer in his highest celestial journey of the year, is the underworldly, subterranean at the jul time, at the time of his rebirth from the womb of the earth and the mother water.

The writings of our medieval mystics contain the most valuable clues to the question of the formal, cult-symbolic as well as cult-linguistic permanent tradition, as well as to the spiritual inheritance. They are, after all, like the distant "pagan" ancestors, God-seers and -seers in the

Nature, in time and space. *J. 0. Plassmann* in his essay "On the Origin of Mysticism" has pointed out the important proofs still waiting to be developed, for which he takes as an example the visions of the sister Hadewych[94] : "Once I lay in a *consecration night* and was raptured into the spirit. In the wheel *(wiel),* which was so wide, all things were decided so firmly and so near. But the darkness *shone through* and saw through all things. The unfathomable depth of the wheel was so high that nobody could reach it.... Then I realized that a *child* was *born in* the hidden loving spirits, which are hidden themselves in the depth of which I speak, and lack nothing but wandering in it. I saw the forms of all kinds of spirits, each one in the being in which he had lived."

There is the fulfillment of the ancient North Atlantic cosmic myth of the "sacred marriage" (Greek *hieros gamos),* the union of heaven and earth, in the "Wiel" night, the July night, where the Son of God is reborn. Therefore also to the "Jovi optimo maximo" and the "Terrae Matri" together the (^) or wheel is consecrated. The celestial Jupiter, the thunder and lightning transmitter, is the same as the underworldly *Summanus, to* whom the wheel cakes *summanalia* were consecrated. As also with "nightly" lightning strike to the Jupiter Summanus the expiatory sacrifice was brought. The night of the day is, however, as a yearly night the consecration night, the "Müttemacht", the Julnacht of the underworld, the mother earth.

Plate 16. The North Atlantic year I: 6- or 8-fold division of the visual circle into 8 *att* or *eykt* = 8 double months or 2x8 months (16 halfeykt); 6- or 8-storied year wheel; 6-, 8- or löstrahlige sun.

The monuments compiled here in selection need no further discussion. It is clearly visible how the X year scheme originated from the (|> (No. 3) or + by the linear connection of the new solstice points SO-SW, NE-NW (compare No. 8, 15, 21, 24a). Interesting is the Neolithic clay spindle whorl from Tordos, Transylvania, which indicates the solstice points NNO-NNW and SSW-SSO, which would thus indicate a far more northern latitude as the area of origin (southern Scandinavia) of the symbol than its location (cf. text fig. 11, p. 88). For symbol compound No. 3, cf. pl. 64, main section 8; for No. 4, cf. pl. 112, main section 13 and pl. 356, main section 34; for No. 5, cf. pl. 91, main section ii; for 6 a, cf. pl. 290 A, main section 28.

It is to be emphasized once again that and are synonymous: for the new yearly ideogram X the old world and yearly axis south-north remained as sacred direction. But the line O-W plays a completely secondary and subordinate role.

Plate 17. *The North Atlantic Year* II.

A. The 6 or 8 branched year or life tree of the North Atlantic solar year (No. i-14): Calendar of 2 X 8 = 16 characters.

B. The tree of life of 2x6 or 2 X 12 "branches" of the southern North Atlantic: division of the year into 12 months: calendar of 2 X 12 = 24 characters ("long runic series").

We return to the individual symbolic connections in detail in the main sections 15 and 16: for the connection God or "man" and tree, nos. 1, 2, and 4, cf. pl. 151; for the connection of the year and sun sign with the world or year tree, nos. 5-8, cf. pl. 161; for the world or year tree in the R, nos. 9, 10, 12-14, 15, cf. pl. 164; for the tree of life with the ^ sign, nos. 18 and 3, cf. pl. 153.

Plate 18. *The Course of the Year of the Son of God* I.

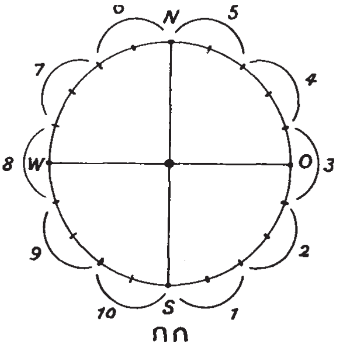
A. The trisection of the visual circle = three seasons (spring, summer and winter), the 3 *cettir* "cardinal points" of the Germanic runic series.

		2	3	4	5	6
l. Main section		Yo	t h	h<? ( )	Rr	*Yk =6*
	7	8	9	I	ii	
Hagl old: **h**		+ n	li	+ a	H or	*As =5*
	12	13	14	15	16	
Tyscett: **Jt**		fcb	ri	Ym		= 5

In this sequence and division, the Nordic "Futhark" appears, for example, in the St. Gall manuscript, as "Abcedarium Nord(mannicum)".

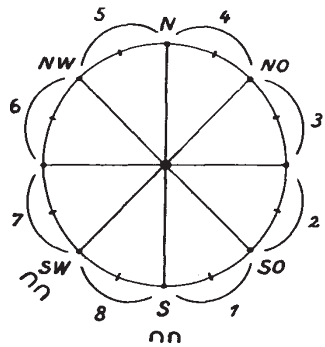
This tripartition does not fit to the 16 characters of the short runic series, which is based on the 8-division, thus the bisection, but to the "long runic series" of 24 or 2 X 12 characters (two characters for the month), which once developed from the "short runic series" of the as the youngest form.

was. The bracteate of Vadstena (plate 205, no. i and 2) shows the tripartite, i.e. 3x8 runes, of the long runic series. The duodecimal runic series, 10 + "one remains" (11) and "two remains" (12), is therefore the youngest calendar string of a disc calendar whose winter solstice was in WSW.



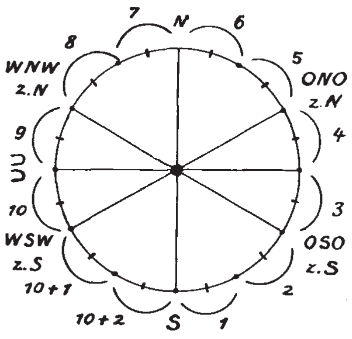
I. Arctic-Atlantic AnnuAl leaDing

Decimal division of the face circle (2 hands), in half 2 X10 (2 hands 2 feet) = 20 characters.



II. Arktisch-Nordatlantische Jahresteilung

(Ühergangsfonn)
8-fold division (2 X 4) of the visual circle, in bisection 2X8 = 16 characters ("nine" = the "new" number).



III. south-north atlantic yr. division

Duodecimal division of the calendar disc : 10 "rest of the year" (= "one-remains" (11) -f- "two-remains" (12); in bisection 2 X 12 = 24 characters.

Text Fig. 10

Only from the shifts which had to arise naturally in the division of the disk calendar of the face circle sun year with a migration of peoples taking place from the Arctic Atlantis southward, the riddle of these three counting systems is explained. And also a further riddle of the north solves itself then casually: the duodecimal "hundred", old-Nordic *hundrad* = 120, the so-called "great hundred". As Ari Frode reports in the "Islendingabdk", the year was divided into three "hundred" (= 120) and four days, together 364 days. This points expressly to a threefold division of the year into 3 *cettir,* as it still exists in the "short runic series". The number 100 is expressed in Germanic otherwise "10 tens": Old Norse *tiu-tiu,* compare Gothic *taihun-taihund* (= English *ten-teeri),* etc. Only with the introduction of Christianity the "hundred" becomes decimal = 100. But it must be in all documents to distinguish the old hundred (= 120) the new hundred (100) as *tiratt hundrad)xzj&vAme\.* while the old great hundred is called to*lfratt hundrad.*

The same stratification of a 5 or ioer, a 4 or 8 and a 6 or 12 counting system is present in North America, as we find in the prehistoric rock drawings there the corresponding ideograms of the face circle division[98] . Generally North American is the decimal (= 2 hands) and the vigesimal (2 hands + 2 feet) counting system, whose basis is the "five" (=hand, foot). In Sioux and Algonkin, the word for 2 generally has reference to that for arms or hands, and in Athapascan dialects to the word for feet. It originally refers to the "god in the wheel," the X or X or X etc., the sign YY ETC. *(kd)* for the ideogram of the "two arms" or "two feet" (cf. main section 32). The hand of God, by analogy of the ideo- gram of the "two arms" or "hands," may also appear as Y etc. (cf. pl. 18, nos. 28-30 31-37;pl.342a, nos. 17 and 18; pl.342). Therefore, 4 is often formed as 2 + 2, as in the mei sten Shoshonean dialects, in Catawba, Haida, Tlingit and apparently also in Kiowa. Among the Pawnee, for 4 is said "all fingers" or . "all fingers of the hand", thus excluding the thumb. As counting of the octonarian face circle year ® = 2 hands of 4 fingers, therefore, will probably be interpreted the rock drawing of Grapevine Canyon, Southern Nevada (Plate 4, No. 2), which shows a four-fingered hand emerging from the sign "year" on both sides.

Thus the "four" and its double, the "eight", are also again founded in the , hand" and$_{>r}$ arm"-counting of the Arctic-Atlantic face-circle-sun-year, as the transition of the ® and ^-year to the0 respectively the "dagsmark" or "eyktamark" of the *9>attir* .cardinal points", in which the Son of God, the "deus in rota" is. The Indo-Germanic "acht" is also an old dualis = "2 fours", whose original stem *k-t,* probably Y ("two arms, two hands") means ,.twice". We come back to this several times in the section "Son of God".

The 4-number is a sacred number among most North American Indians, in its relationship to the main points of the visual solar year + or X.!

The Yuka of California have such an octonarian or 8 counting system, and the counting apparatus is the hand, but no longer the fingers, but the space *between the fingers.* Therefore, "one hand" is equal to 4. In this way, the old decimal face circle solar year of ..two hands" also became an octonarian face circle solar year of ..two hands" =

For the face-circle solar year, that is, "solar course" and "earth," it is significant that we find *pilwan* for "summer" or "year" among the Californian tribes (like our Old World North Atlantic *s-m* or *s-n tribe* for "year," "half of the year," "summer," see note 96). The word *pilwan* is related to *pila*^{n} t "sun." And when one wants to say that a year has passed, one says *pa*^{n} *wa ona* "one earth" or "one world," i.e., the revolution of the sun around the earth, one world rotation.

As we will examine in section III "The Son of God" (main part 27-29) on the basis of the monuments, the division of the year into two parts is expressed epigraphically and hagiographically by the two arm positions of the Son of God or the "two brothers" (the "twofold"): the division of the year into three parts is correspondingly expressed by the cult-symbolic representation of the three arm positions of the Son of God, by the "three Sons of God" or "three brothers", etc.

Plate 18A, no. i-9 gives a small summary of the tripartite division of the year in the prehistoric petroglyphs on both sides of the North Atlantic, their distribution in the course of Atlantic peoples' and cultures' travel and migration, and their historical permanent tradition.

The depiction from Susanville, N. O. California, (No. 1) shows the Son of God, the God of the Cross and the Year, with the two suns of the halves of the year in his hands, above them the triple-divided circle of the face, approximately 1 January (S) -1 May (NE) -1 September (NW). Similar ideograms are those from Sweden, Hjulatorp, Smäland (Nos. 4 u. 5) cf. pl. 28, No. 8). Remarkable is the form No. 3, which, within the quadripartition of the face circle (J), sets three times the "man"-sign S*, as a symbol of the walking of the Son of God, the "man", the *moldar auki,* "the earth multiplier", through the three seasons.

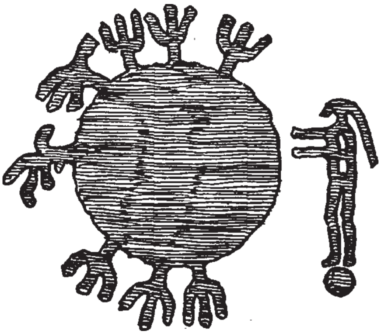
The figural representation for this is offered by No. 8, the rock drawing of Lângemyr, Kalleby, district Tanum. It is a direct illustration of the Edda tradition (Gylfag. 2), which still describes the god as the *Thridi*

Jafnhâr ("Third") *Hâr*
("Level-High") "High")

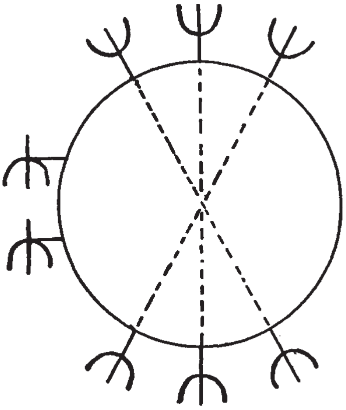
The "third" of these three would be the highest. We will come back to these cosmic-symbolic myths in detail in section III "Son of God". The representation of Lângemyr shows the same arrangement: two figures at the same height at the bottom of the wheel, in the south or winter solstice position, one with a lowered and a raised arm holding the wheel, a winter solstice symbol, connection of 'p and Y (cf. plate 284). The "level" figure is the Son of God risen, the Yer raising his arms has the year ship (?) with him. Between the two are the feet, the sign of the "new walking", which we have already encountered in the year symbolism in plate 4, nos. 4 and 5, plate 5, nos.13-15 and 18 and which will be further examined in main section23(plates 241-245). Above is the "third" as the highest. The three Y-characters around the sun-sign (cf. pl. 4, nos. 16 a-c) have the meaning of *chtun* "to sprout" (pl. 18, no. 9) in the archaic Chinese script, like the single character Y etc. *ch'e* "germ, sprout", is in the same way the ideogram of the son of God or heaven, of the year-god (cf. pl. 19, nos. 23-25 u. pl. 299, no. 12), as the Norse rune Y "man", the *moldar auki* "of the earth propagator".

Plate 18B. *The four-division of the Arctic-Atlantic visual circle,* as year-division according to the cardinal points, has also been the framework, on which the four seasons of the later, southern North-Atlantic year were distributed: Spring - Summer - Autumn - Winter, which we also find over in North America (Cope, p. 135).

The migration of the Son of God, the "Man" % through the four main points of the year or visual circle is represented by four signs (nos. 10-16) placed in the form of a cross + or X, a hieroglyphic "writing" which thus corresponds completely to the figural representation of pl. 14, nos. 5 u. ii: for the characters connection no. II (Pueblo pintado, Oregon) cf. pl. 342; interesting is the inner division of the circle ® with the two hands right and left of the sun, within the outer circle of 4 hands (or 2 hands and 2 feet), of which one (hand) seems to be missing. Accordingly, the decimal or vigesimal year division would be present here. Quite similar formations as the North American ones appear in the prehistoric rock drawings of the Atlantic Northern Europe, in southwest Sweden at the Kattegat, Bohuslän, district Tanum (No. 12-16): No. 12 (Aspeberget), No. 13-14 (Hvitlycke Soldattorp), No. 15 (Lilla Arendal) and No. 16 (Löfâs) show a disc or circle, *„solarhringr",* surrounded by four Y "man" signs in cross form + or X. The signs, carved into the raw original material with simple tools (stone cudgels), do not allow any fine and detailed drawing work. In order to create space for the accompanying symbols, the sun deer (no. 15, cf. main section 43) and the female figure, Mother Earth (no. 16), the Y-signs are moved somewhat closer together. The last, strongly weathered depiction of Löfâs (Baltzer, Plates 42-43, Figure 2) is especially important, because in the upper left corner the sign ® "year" is added as determinative, defining or explanatory sign. That the figure on the right is a female figure, with long hair or braid, and is to be addressed as "Mother Earth", results from a comparison with other representations in the same rock drawings, which have already been pointed out by others *(Bing)*: cf. i. a. pl. 326, No. 2 (Löfâs), fight of the horned axe-god with the winter giant, the genus of the god with the same female figure as of Taf. 18, No. 16; in Taf. 326, No. 3 (Hvitlycke Soldattorp) the god with the axe consecrates marriage, as Thor still does in Eddic tradition. So-the "Mother Earth" with a disk or ring, around which are placed four "man" signs in year-cross order, with the sign (D "year" for explanation. The question is now, which year division is present here: 4 X the "man" = 4 raised arm pairs = 20, or - 4x3 = 12, if one takes the Y-sign as the 3-fingered hand, the "man"-hand of the God-son, the man, as it is iconographically here and over is to be attested (cf. pl. 289, no. 1; pl. 286, nos. 3, 4, 8,; pl. 287, 289, 290; pl. 341, nos. 8, 10, ii, 18,19; pl. 342 A, nos. 17-18) ? So the decimal or vigesimal, two hands and two feet year, the Arctic-Atlantic year, - or - the younger duodecimal North Atlantic year?



Southern Sweden (younger Stone Age): Bohuslän,
Aspeberget (Tanum)
Text fig. ii



Schema

For explanation I would like to refer to another rock drawing from the district and parish of Tanum, from Aspeberget, above text fig. 11. It shows the mother earth with the same disk, around which in the schematic arrangement as with the spindle whorl of Tor des (Taf. 16, Nr. 25)

N
NNW NNO

SSW SSO
s

six Y-signs are attached. On the left in the west, two more Y-signs, but downward fh, lowered, are connected to the disc. The eight "tridents" of the "man"-sign would result in the number 24, which is the number of the long runic series, of 12 months of two signs each or 24'half- month-signs (compare plate 285, no. 5). The two Y-signs descending to the west would be accordingly to be addressed as "remainder of the year": they would then also stand at the end of the summer, where in the North American year division also this "remainder of the year" is used to be added (p. 49). The whole represents an izfache division grafted on the original eightfold division of the year, whereby on each eighth three half months came in the yearly course (- 3 hora hours in the daily course = the *eykt).* The solstice scheme SSO-SSW and NNO-NNW corresponds also approximately to the latitude of south Sweden.

The fact that the mother earth turns the year disk is a symbolic reproduction of the face circle sun year going around the earth (see the Greek *stoicheion* and *stoichos* the "earth-born one", p. 95) and, in narrower relation, a symbolization of the winter solstice which cosmically thought takes place in the womb of the mother earth, the "old woman", the "night woman", the "night woman".

mother of the dead. From a symbolic representation as from Aspeberget the tradition of the turning "hut" of the Russian Mrs. Holle, the mother *Baba Jaga* has emerged: this "hut" stood on "chicken feet" A> as also Mrs. Berchta (= Mother Earth) has a "chicken leg" (goose foot, swan foot). We come back to this mythe in main part 8.

Tafelt, No. 'L'j-26. The sun's course through the four main points and cardinal directions, the cross of the visual circle, is a document which is also preserved for us in the southern spread to Africa as a vivid ideogram in the prehistoric Atlantic rock drawings of the Sahara Atlas (No. 22-23). Its permanent tradition shows us the cult symbolism and writing of the Atlantic west coast (nos. 24-27). The phonetic value *lo* "germinate" for the Bamum sign (no. 26) corresponds completely to the Vai sign (no. 27). The Vai-sign 27a is composed of S and 00 with the four solstices (cf. nos. 17 u. 25): the sign S is an italic form for $ (the transition is still visible in no. 23), handed down in the runic writing in angular form, with the same phonetic value as in Vai *i (i,* f), as we will also see later. The son of God, the "year-man", the >|< or resp. is the bearer of the $ and 0-0, as can be proved epigraphically uniformly from Bohuslän, rock drawing of Bro near Tegneby, Tanum (No. 28) to the symbolism of the Trojan spindle whorls (No. 29) and the prehistoric rock drawings of Nubia (No. 30, Abrak).

Because of the already mentioned equal meaning of the two ideograms Y and Y, the Son of God, the "Year"-God +, who goes through the 4 cardinal points, can then also appear as four "Ka"-signs Y, arm-ideograms (no. 31-37), placed in + cross form, which move around in the circle (no. 36-37), with the sun (no. 37, cf. pl. 14, no. 9).

For the sign connection No. 31 u. 32, the "man" in the 0, the smallest sun course arc or sky arc, see main part 9; for the sign connection No. 33, the winter sun between the downward turned pair of arms (or the feet) of the Son of God, see main part 9, "The Ur".

We come herewith to the last plate of our first main piece, plate 19: *The yearly course of the Son of God II: the northailantian yearly ideogram* X *or* >|<.

No. i. The well-known ore-studded horn found near Wismar and in the Schwerin Museum is a Bronze Age counterpart to the Aspeberget petroglyph (text fig. 11). In addition to depictions of ships, as they appear in northern and western European megalithic grave symbolism as well as in Swedish petroglyphs, it shows the cycle of six figures in arrangement of the North Sea solar year scheme (^, the six main points of the northern North Atlantic year (see Plate 3, No. 11).

N
NW NO

SW SO
s

These 6 points, 6 "eyes", appear on the prehistoric cult stones No. 2 as of Hjula- torp in Smâland, with which we will deal in main part 3 in a moment. As a Germanic rune (nos. 3-5) this ideogram, the linear connection of the 6 points, is preserved for us in the Nordic rune series with the meaning *hagall, hagl,* in the Bracteates *hag-alu,* i.e. "Hag-God", as the name of the Son of God, to whom a special investigation will be devoted in main part 39. It is important that in the Christianization of the old Norse runic song the}|c *hagal* (Z)-rune, the ideogram of the Son of God, the "moldar auki" ("multiplier of the earth") in its annual or world course, appears connected with Christ, the new Son of God as "world creator"[99] :

Kristr sköp hceimenn forna
"Christ created the ancient world."

Biblically-Christian this is certainly not understandable, but as Christian syncretism with the old Nordic monotheism of the Arctic Atlantis, where God the Father created the world + and X and reveals himself in it through his son as the epitome of the cosmic world order, the cosmic circulation, the year.

It is important that the Anglo-Saxon runic series still provide >|c and * as alternate forms (no. 4 a to 4b = Stephens I, no. 33 (p. 109) according to Hicke's "Thesaurus" 3, tab. 2, no. 8; Stephens I, no. 40 (p. 110) according to Hicke's "Thesaurus" 3, tab. 6, no. 9), also with the sun dots at the ends (No. 5 = Stephens III, No. 70 (p. 10), from the same "Liber loci Benedicti de Whalley", with whose further runic variants we have already dealt inTaf. 7, No. ne resp. Taf. 8, No. 2, Taf. 9, No. 20-21. There is a permanent tradition here which reaches into modern times and the present: cf. pl. 19, nos. 9-12).

The god of etc. is the "year" god ® (pl. 19, no. 6, for the halved "year" spelling cf. pl. 6), and as the year or cross god the lord of (pl. 19, no. 7, cf. Taf. 6, no. 4), as in Sumerian-^, in composites and in cult symbolism also still >|c*, an, (il-)* means "god" (Akkadian *ilu)* (n. 13 a-b, cf. main section 15). The>|cis the yearly course of the Son of God as therefore appears in connection with the Son of God as Y and T in the North American petroglyphs (nos. 14-17) and their South American offshoots (nos. 18-19). That on the year axis of the lowest and highest light level SW (winter solstice-sunset) and NE (summer solstice-sunrise) the year of the North Atlantic latitude lay, as with the Pueblo Indians, is still expressed in sign connections like No. 8 u. 19 (see further main part 27, plate 284, No. 16a-c).

There, where the sixth point, the number "6" is, there the division of the year, the opening of the grave house (axe symbol), the rebirth, the new procreation takes place and the new sex arises. The whole Indo-European word clan 6 "six" is related to Latin *sexus* and *secus* "sex", actually the "two halves", Latin *saxum* "rock", Old High German etc. *sahs* "knife", *seh* and *sech* "plow knife", "*plowshare",* Latin *securis* "axe", *secare* "cut", *saxum, sacëna, scëna* "sickle", Old High German *sihilla,* Anglo-Saxon *sicol,* Old Icelandic *sigär* "sickle" -all word formations which point to the cult language of a *Stone Age, farming* population, where the cutting, splitting tools, axe, knife, dagger, plow knife, sickle, etc., consisted of stone tools. consisted of stone implements. I have discussed these connections between the calendrical-cosmic cult symbolism and the cult language in the "Rise of Mankind" (p. 472, cf. among others pp. 554-558 "Ten, Six, One, Year and God") for the first time, among others pointed to the Sumerian aä = i and 6, whose phonetic value in the related pre-Elamite script stands for the ideogram of the linear connection >|c of the six points (no. 12), which in Sumerian means "God" (no. 13).

The Son of God, the year-, grave- and stone-splitter, who is conceived, reborn in the 6th point, in the "6", from the womb of mother earth, stands also in the Jul- or year-symbolism of the rune-staff-calendars as the "shining swaddling child" (verchristlicht = the "Christ"), where likewise the ® or y appears, next to + or ® (pl. 19, no. 20a-c, cf. pl. 44 u. 45). The reborn, newly begotten heavenly child appears to us not differently in the yearly triptych representations of the prehistoric

(Plate 299, No. 4, Little Lake, Owens Valley, California), and on the west coast of Africa in the Bamum script, which King Njoya had compiled around 1900 from the old folk symbols of sunken Atlantic culture (No. 21). Accordingly it returns in the rock drawings of Nubia (No. 22), as the Bamum writing shows also otherwise still important relations to the old-Egyptian hieroglyphics[100] . This "child" is also the celestial child of the archaic Chinese script, an ancient cosmic-calendar cult symbolism of Arctic origin (nos. 23 a-c); it bears the sun sign on its body (no. 23 a), as in the North American representation of British Columbia by the Thompson River Indians (no. 14). It also bears the "year" sign the year, world, and life tree (nos. 24a-b, ancient Chinese *muk, mu(h)* "tree," cf. pl. 147, nos. 30-42) or the "man" or "shoot" sign (no. 24c, vgL pl. 18, no. 9) and is then called *ki,* the "season." In the italicization of the younger linear sign (no. 24 d), which occurs in the Shuoh-wèn in the form no. 23 c, it carries or brings a variant of that tree-of-life sign *muk, mu(h)* (pl. 147, nos. 30-32), which *ho* means "grain" (Chal- fant 118). However, this last alternate form (no. 24d) of the sign *ki* "season" also occurs in the meaning *nien* "year" (no. 25, cf. "Rise of Mankind," p. 555)[101] . "Nien" also means "20" and is written with two crosses + + (= "double" or "full year"), also connected in fl arc -fj-, while the simple *Si* = "10" is written as + or 'J* or ? or as sun dot in the middle of this stroke (cf. nos. 23 a u. 14).

So we have here originally also a decimal or vigesimal year, the same face circle sun year of the Arctic-Atlantic, and + *above and below at the face circle means the of the year" (|), as we* have seen in plate 2, No. 40a-c; plate 7, No. 20-21; plate 8, No. 8-9. This is also clear from the word *mu* "5" for X or X! *The* X *or year has also grown up in Old Chinese from the decimal ® and + year.*

That the ancient Chinese face circle solar year ® the middle of the year

+
ffi
+

with + = 10, corresponds to the above determined phonetic and numerical value of the 4- or X *tau,* Polynesian "10" and "year", which has been handed down with the same phonetic value *tau (taw)* as the *final character of* an original 20-character, probably old Amorite alphabet of Canaan or Palestine (see p. 51). It is exactly the same numerical value "10" for + , as in our medieval Germanic Kerbstock calculation, or for instance the counting system of the Chickasaw Indians of N. Mississippi, which was still in use in the 18th century, the *yakane Tlâpha* "the notching of the earth", where a single notch or stroke was for "1" and a cross for "10". This calculation is visibly borrowed from the notch stick, which was used by the Chickasaw for the daily calculation: one notch = one day[102] .

That the ancient Chinese calendar can be traced back to the disk = the circle of vision, the horizon of the sky, is not only evident from the ideograms discussed above, but also from the cult symbols. The pictorial representation of the sky, as it is available to us from the later Tschou period, was a *round nephrite disk perforated in the middle* and is nothing more than the archaic character for "sun", actually solar year circle (see plate 4, no. 16b). But the sky *Vien* is the oldest and highest deity. That the decimal year division forms the oldest layer here, too, is also clear from the mythical traditions, among others from the sun goddess, the girl *Hi-ho, who* gave birth to the *ten suns.* Also here we find, as with the North Atlanteans, the

Priestess as the bearer of the ancient cult and the higher cosmic religion: even in the Han period, sacrifices were made to heaven by priestesses[103] .

The backward connecting lines lead again over Arctic-Eurasia to Arctic-Atlantic. That in Old Chinese the 'second "io" + in 0 becomes full, becomes io + io = 20 fV = "a whole man", points explicitly to the Arctic-Atlantean winter solstice year, its cult symbolism and number signs. As we will examine in main section 9, both Urgaritic, Old Sumerian and Ancient Egyptian 0 = "10" and with the same phonetic values and the same symbolic connections, the same formulas of the calendrical cult symbolism can be proved, to which also "the man" or the sun or the + in 0 belongs (compare plates 67, 69,76,77). Just these formulas show the enormous epigraphic culture circle of the North Atlantic in its indissoluble connection with North America and the Arctic-Atlantic as radiation area, also for Asia.

The perforated disk as archaic-Chinese hieroglyph for "sky" and "sun" is also found among the forest Yuraks at the Subalinska river. The "holy sign" *sjaattyys* for the sun, the "good eyeNums*",* the highest being (like the moon is its bad eye!),[104] consists of a wooden disk, which is pierced in the middle and from which seven notches radiate.

"Seven-rayed" *{sapta-rashmi)* is again a common designation of Agni (R. V. II, 5, 2), as of Indra (II, 12, 12), as her solar chariot is also called yrossig *(sapiâshva),* III, 6, 2; I, 50, 8 or 7-wheeled or harnessed by a steed with 7 names (I, 164, 3), besides 10 steeds (I, 164, 14; IX, 63, 9; V, 33, 8). Likewise the earth is called sevenfold (I, 22, 16) and tenfold *(dashâvani)* X, 94, 7; 1, 52, 11. Also the 7-rayed Indra, as the annual and winter solstice deity, is "the 10th new one" *{dashamam navam)* VIII, 24, 33. According to Taittiriya-Aranyaka III, 11, i Indra himself is said to *go about tenfold* (Indrasya âtmânam dashadhâ charantam). Among his protégés is *Dasha-dyu,* the "tenfold appearing one" (R. V. 1,33,14; VI, 26, 41). Accordingly Agni, a younger manifestation of the Son of God or Heaven, is called *dasha-pramatr,* who "has 10 caretakers" and 7 mothers, I, 141, 2, and 10 abodes, X, 51, 3. Besides the seven divisions of the earth (I, 22, 16), ten earths (*dashâ vani*) are mentioned (in X, 94, 7), also I, 52, ii, etc.

We find the perforated wooden disk as sun image and winter-sun-turning sun sacrifice westward likewise with the Lapps, also connected with the staff or ray to the hieroglyph 7 (see plate 4, no. 14b; plate 2, no. 24a-b)[106] .

Among the Samoyeds, sacrifices are made to the *sjaattyys* of the sun, moon and thunderbird, the latter as the bringer of rain, at the time of the "new light", as in spring, when the mythical thunderbirds are said to return with the first geese. On this occasion, sacrifice is made to the Supreme Being, *Num,* in the places of worship with the face turned to the east, and the "seer" says the following prayer: "Num, my father, this year you have protected me, protect me also in the next year. May my reindeer stay alive[106] ." The *sjaattyys* are always made from the wood of the sacred light tree, the birch, and are hung high on a birch tree, whose trunk is also the "ladder to heaven" of the shamans. The thunderbirds, however, which belong together with the sun wood disc as bringers of the new light, carry a *cross* on their forehead. The mythical "thunderbirds" belong to the most peculiar cosmic cult mythology of North America. The connection becomes immediately clear if we refer, for example, to the "sun wheel" of the Arapaho discussed above (p. 75), which bears two crosses and two thunderbirds at the four opposite points of the cardinal point cross:

Cross

Thunderbird Thunderbird

Cross

And with the "thunderbirds" around the Arctic Circle returned to the New Year of God + and X in North America, let us, starting from there, conclude our consideration of Taf. 19.

This North Atlantic X-year, the linear connection of the four solstice points (nos. 29-33) is the going around of the Son of God, the man Y, as the rock drawings of Perris, Southern Califomia (no. 26) show: four Y'signs placed in X arrangement around the circle, the counterpart of the North American and Skadinavian year-round symbols in + arrangement (pl. 18, nos. 10-16). This is the same as the four Y-^a signs arranged in malk cross, which appear with the X sign as determinative (no. 28), on a seal cylinder from Farah (4th millennium BC), where the solar "bull-man" (the Son of God in the constellation of the bull) stands between the two lions (wr - *ur)*[107] . The two beautiful variants (No. 32 u. 33) belong to the symbolic ornamentation of those seat mats of the Aru islands which we already briefly mentioned in plate 14, No. 9 and plate 18, No. 37.

Summary

A cosmic-calendar hieroglyphic unites the Arctic and the North Atlantic to a uniform primeval culture circle. Its essence is an experience of God in time and space, the consciousness of a moral world order, which is the measure of all things, that which the old Vedic philosophy of religion still passes down in its full original sense as *rta.* According to this world order the universe, heaven and earth are measured, and the eternal return, the eternal cycle is regulated. But this measure, by which the world spirit, the world creator and world orderer, regulated the world order by his "thinking", is the *sun.*

Thus among the Cherokee the deity is called *Une^lanü'hl* "the knife" and is equated with the sun *(Nu*^{n} *ta)*, and by the Christian missionaries again connected with the concept of God of the church[108] . The sun as the measure of things is likewise expressed in the Klamath Indian term known to us *shdpash* "sun," "month" ("moon") (p. 43), which belongs to *shdpa, sdpa* i. "to indicate," "to make known," "to proclaim," "to declare"; 2. "to say," "to speak." For the "sun brings it to light" -as our proverb says. Writing and language are sun-born. The Ojibway call *kikinonowin* "a year" (of 12 months), *kikinoamage* "I instruct, show, indicate", *kikinomjvwe* "I lead, guide, show the way". The sun course marks on the horizon, as on the calendar disc or the calendar stick, are the *kikinawadâkwaigen,* the "marks" on trees, which show the way to the wanderers *[kikinawadakwaidade* "the trees are marked with marks")[109] .

We have already briefly mentioned this annual writing, in which the sacred knowledge of the Ojibway is contained, in the introduction (p. 12.). According to Schoolcraft (I, p. 339) the signs of this scripture for the ordinary everyday use are called *kekeewin,* for the cult use of the "meda" mysteries *kekeenowin,* and both words come from *kikinawadjiton* "I mark it, I put a certain mark on it" and *kikinoamawa* "I teach, instruct him".

The Ojibway and Cree Indians used this script also for the "record sticks", the stick calendars, as year and history calendars, which they called (afterBaraga) *massinahigan* "a piece of wood, marked with fire" (today = "book"), from *masindkisan* "I burn, a sign one". From the same root is the synonymous Lenape word *malackhickan* or *malekhican™.*

To that Indo-European w-root, which is perhaps also contained in the designation of the half of the year *sm* (see note 96), belongs the Germanic word clan "messen", Old Saxon, angel

Saxon *metan,* Old Norse *meta,* Gothic *mitan* etc., Greek *metron* "measure", Latin *metior* "I measure", Lithuanian *mStas* "year, time", Old Prussian *mettan* "year", Latvian *mets* „.Period", as Albanian *möt* "year, weather", old Indian *mâii* "measures" and *mätra* "measure", *mäna* "the measuring", a clan, which likewise belongs to Greek *medomai* "I think about", *métis* "plan, insight", Latin *meditor "I* think about". But the "measuring" begins with "middle" (plate 7, no. 21), which belongs word-historically to the same stem, Old Norse *midr,* Gothic *midjis,* Old High German *mitti,* Sanskrit *mâdhja,* Latin. *medius* etc., Aegythic *m-t* and *mit,* Coptic *mite* "middle," Arabic *mainu*^{n} "the middle, vgL Hebrew *middâ* "measure," Arabic *muddu*^{n} "measure," and *'amata* "he measured." *'amadu** "end", Assyrian *ammatu,* Hebrew 'amma, Syriac *'am{m*^{e} *)tkâ,* Judeo-Aramaic *amm'tha,* Ethiopian *'em{m)at* "cubit" *{Möller'.* Indo-European semit. Wtb. S. 157-158). To this *m-t* (and *m-n)* connection belongs also that with *-l-,* as in Old Icelandic *mala* "measure", *mâl,* Anglo-Saxon mal, Old High German *mal* "measure", time, meal, mal", Gothic mël "time" and mëla "writing sign, letter"! *The letters, the „painting", are the signs of the time measurement, the year, i.e. the sun course at the visual circle.* This is the wisdom, the thinking of God, a conception, which we find documented in the same way on both sides of the North Atlantic.

According to the traditions of the Crees, the "Great Spirit", *Kitchi Manito, had* given them this scripture, the *massina{h)igan, in* ancient times. In it everything would have been revealed to them, what they had to do, in order to be happy in this like in the other world. They would not have understood the writing, however, nevertheless, would have kept it carefully because it came from the Great Spirit. On their wanderings they would have taken it with them to the east and given it to the whites who had come with their canoe across the great water from the sunrise. The Great Spirit would have given the whites a mind superior to the "red men". And through the , .massinaigan" of the Kitchi Manito they would then have become so powerful in the country[111] .

The whole tragedy of our blood relatives of the previous earth-historical age, who had brought also once from the common homeland, the "white country" of the high north, the writing of the year of God, lies resolved in this legend. Knowledge is power. But the highest knowledge is primordially the experience of God in time and space, the world order, the jta in all existence, the year of God. From it the writing originated, from the "going of God".

The Zuni call the son of God the sun-father, the "light-bearer", "light-holder", *yä-tokia,* whom the Hopi call *tawa "*sun", and whom we find again e.g. with the Dakota as *wi "sun"* (moon, month), next to *ya "*to go", "to go on", compare *wi-ca "*human", "male", *wi-ca-sta "*man, man" from *wi "*sun" and *ca* "step" (man has thus become from going the sun). It is the same word clan attested in Cora as *ta-yau* "sun," *ta* "fire," *tâta "*father, man," *yau* "father" to *yi, yéi* "walk, go around," "live," and further in Central American languages: Guatuso *towfe, toji* "sun"; Caribbean *yéyü,* Meskito (Nicaragua) yü "sun", Pipil (Salvador), Cuna-Cueva *tata "*sun" (creator of the earth), "father", *ta-tey* "God"; Chocö *aya* "God"; Paya (Honduras) *ajâ* "day", etc.[112].

This *i-a* (i-a) or *i-u* (j-u) word stem is the vocalic diameter of the year (cf. text fig. no. 8, p. 48), to which we return in main section 3 u. 39. It is one of the most widespread word clans of the Arctic-Atlantic calendrical cult language over the earth, as Trom- betti has proved[113] .

The designation of the "heavenly wanderer" for God the Father and God the Son is, as our investigation will show, as frequent in North America as the designation "son of the sun", "child of the sun" for human beings. The "going of God", the "year", is the life of everything created, also of the people. It is the basis of the morals, the holy custom and intellectually the same, what is contained in the Indo-European language treasure to us at Urnordic cosmic-calendar cult language, like among other things that word root *yes,* to which the Germanic "gehn" and "year" belongs, like *at-* "go", "year", old Indian *âtati* "goes", "wanders", Latin *annus "*year" (from a stem **atn-,* compare Gothic dat. plur. *athnam "*year"), *perennis* "lasting all the year", *sollennis* "annually recurring or celebrated", "solemn", "customary", which, like *sollemnis* (from *sollus "*whole" and *annus* "year"), denotes that which is sanctified by use, by custom, wde the Latin *ritus* "the customary way of practicing religion, use, custom, habit, manner", the Middle German *Art* "innate peculiarity, nature, condition, kind", is related to the old Indian *rta* "the cosmic circulation", "the year", "the world order fixed by the gods", "the holy custom", "the morality", "the right", that word, which shall form the conclusion of our main part as summary of ancient Aryan-Nordic, cosmic-calendar religious philosophy.

From the yearly sun course around the face circle, from the migration of the sun shadow around the staff, in North America as in Northern Europe, or around the poles and the stone columns of the "dagsmark" or "eyktamark", the sequence of the character series, the alphabet, developed as original sequence of the monthly characters of the face circle sun year. "Horologium" and "gnomon" of antiquity were basically Arctic-Atlantic creations. Their simple forms were developed and continued in the Mediterraneum only technically-mechanically. This connection between the *alphabet* and the *old sundial and shadow clock of* the "dags"- or "eyktamark" can be seen still clearly, if one considers that stoicheion in Greek has the following meanings: "the small upright pole", the "pin on the sundial" that casts the shadow and indicates the hours of the day through it; then this "shadow" itself, and the "walking", "wandering" (of this shadow); the ground (on which one walks); the "surface of the earth"; "foundation"; "support" ; the "element"; the "initial"; "letter" and "zodiac sign"; cf. standing phrases like *kata stoicheion* "according to the sequence of letters", "according to the alphabet".

"Stoicheion" is a diminutive of *stoichos* "row", "line", which includes the synonymous clan *stoichas, stochos, stichos* and *stix.* In the hunter's language *stoichos* means the row of stakes of the hunting nets, with which one "surrounded" the game, cf. *stoichismos* "the surrounding by means of stakes with hunting nets". We have in this group of words as original meaning a setting of stakes in circular or semicircular form and the wandering of the shadow of a pole or stake through this row. The wandering of this shadow over the ground, at the stake row, the stake (semi)circle is noted with certain signs: these signs are the later alphabet and also used for the signs of the zodiac.

Word-historically the origin and original meaning of the old-European character series is still contained here, whose tradition the rune series and the traditions of the north have preserved much longer and much more faithfully.

The word *stoichos* like *stoichon* belongs to the verbum *steichö* ("Gleima"), which means "to go, to go forward", Sanskrit *stighnöti* etc. and to our Germanic *„steigen"* and *„Stiege"* (= 20), with which we will deal in main part 12 "Die Himmelsleiter" as with an Arctic-Atlantic calendrical symbol of a vigesimal year. To this Indo-European clan also belongs the Germanic group of words *stehen, stechen, Stock* (cf. also Dutch *staak), Stange, Stunde,* all of which refer to the staking and stone-setting, the face circle staking of the day and year sundial of the North, to which we will still arrive with our discussion at the end of this section, in Main Section 7, "Calendar and Places of Worship". For the age of the Nordic practice of the face circle sundial

In addition to the prehistoric epigraphic evidence of their calendrical cult symbolism, the tradition of the saga time also plays a role in the measurement of the winter solstice. The winter solstice measurement of Leif Eriksson in Vinland (1003 AD) with the designations of the "eyktamark" was already mentioned above (p. 23 f.). For this the "Harbardlied" would have to be consulted. Thor has arrived at the "Sund" where the 24th rune of the winter solstice, X ags. *dag* "day" and *ft sunt, sund* (cf. pl. 7, nos. 16-17) is located and with the 23rd rune Ä *od-il* "Od-god" ("out-god", "breath-god"), the calendrical signs of the month of July (pl. 285, No. 5 and 209, No. 4, respectively), when the breath of God, Odin, Wotan, as Vor julstürm accompanies the dying Son of God, who enters the water and the womb of Mother Earth for rebirth. Of the high cosmic mystery of this consecration and mother night of the ancestors, however, the rather flat Harbard song, an amusement of the Viking drinking brothers at the drinking parties, contains nothing more. But single important memories are contained in it. When Thor asks the Harbard-Odin (55):

"So show me the way,
If you don't want to put me across the water."

Harbard-Odin replies:

stund er til stokksins, qnner er til steinsins -
"one hour to the stick, another to the stone".

Now, as we saw in plate 7, no. 17, the winter solstice double X or the simple d rune, which developed from the "year" sign X or ^) (text fig. 9, p. 56), is called *sunt, sund* (= "the water") as well as *stan* "stone", while the simple X rune is called Anglo-Saxon *dteg,* Old Norse *dagr* "day", thus "new light". From the X or X, "sint dem male", the sun rises again anew in the course of the year, it becomes "day" again in the year sense of the rising sun course from the darkness of the winter solstice. Therefore Harbard-Odin answers the Thor on his question whether he will come *„i* dag", "on the day", "today" (here = "this year"), that is in the X "dagr" still: *at upprennandi sölo* "at the rising of the sun". The sun f rising from the X, however, is a firm symbol connection of the prehistoric and early-historic cult symbolism of the North Atlantic culture area and proves with it the high age of the Eddic tradition in the Hârbarzlidcf and the Nordic "dagsmark", the day and year sundial of the "stick" and "stone" setting (see plate 7, No. 14a-b and plates 265, 267, 268).

The "old runes" *(jornar rünar)* originate according to the "seer's divination" (Volospâ 60) from the "great god" *(Fimbul-tyr) of the* prehistoric times. The rune series begins at "Sund" and "stone" X, as calendar sign series of the year-god, when the son of god has detached himself from the tree, and "word from word to word" and "work from work to work" leads him again through the sign series of his yearly course (Hâvamâl 141). Also according to the Eddic tradition Odin, actually god (father) in the Ä orf month (November-December), is the owner of the highest runic knowledge: "it carves them the caller (herald) of the gods *{hroptr rpgna* or *ragna hröptr),* at the Äses Odin" (Hâvamâl 142-143), - "Denkrunen" ' *(hugrünar)* conceived and carved by Hropt, whose interpretation he taught the people (Sigdr. 13), - which are carved "on the shield before the shimmering deity" and äuf the "wheel that turns under Rognir's or Hrungni's chariot (Sigdr. 15,' cf. p. 71). As god of the dead, the calendrical name-god of the Ä *od-* or Julmonth (cf. Taf. 285), he is the owner of the winter solstice formula and therefore of the last and highest wisdom, the "die and become", the immortality formula, which he said into the ear of the son (Baldr) "in the primeval days", when he was lifted on the woodpile (Vafthrudn. 54-55).

And as the word *stoicheion* still includes the sundial, the wandering of the shadow, the signs of the course of the day and the year, the alphabet, the signs of the zodiac in its meanings, so also in the darkening and humanization of the Greek myths the sky god and sky father Zeus appears in Sikyon as *stoicheios* or *stoichadeus* = "numerator", "counter", "folder". The connection becomes immediately understandable, if one considers that the "letters", as sequence of the monthly calendar signs of the face circle sun year, were used at the same time also as *number signs.* This is valid for the rune series as well as for the old-Italian or old-Greek alphabet: 0 is Urgermanic, old-Egyptian, Sumerian = "io" (see main part 9), + and X *(tau, tau, taw)* likewise (see p. 51) etc.. If Zeus as "stoichos" was regarded by the Sikyans "according to tradition of the ancients" as the "number" *(arithmos,* Old Norse *rim of* the *„Rim"*- and "rune"-rod calendar), it is understandable that he was regarded as a patron saint by those standing in rank and file like the *stoichoi* ("stakes"), by the "counted", the weirmen, the phyla (cf. Roschers Lexikon, article "Stoichaios", IV, p. 1537). Also there is still a completely dark mythe of a *Stoichos,* an "earthborn", in Attica, inventor of the "letters" *(stoicheia)* named after him. The "earth-born" *(terra editus),* however, is according to Germanic tradition of Tacitus the *Tuisto* "twofold" or *Tuisco* "god-begotten", the Thor of the Edda, Allfather and son of the earth, who is bound in the 0 "bellows", in the womb of the mother earth, when Odin "shields his steeds".

Stoicheia is also an epithet of Athena, probably a proper name for the goddess of wisdom, who sprang from the head, the "thinking" of the sky-god Zeus. With this ancient North Atlantic myth, that God creates "by thinking", which still resounds so strongly in the North American myths, we will deal in main part 30. We have already got to know this myth epigraphically in plate 7: the winter-solar head of God, the "thinking" of God, the world order is the (D "year" of God, which is split (plate 7, no. 3 u. 5); but it is also = "man" (J) and Y (plate 7, no. 13a-c). Generally North-Atlantic is still the prehistoric representation that the "man" Y emerges from the head, the thinking of God (D) (Taf. 304 u. 305). Athena, who emerged from the splitting of the head of Zeus*, is* called *Tritogeneia,* the "third-born" (or born from the "head" or the "water") and carries as symbolic headdress also the trident with the sun spheres at the ends Y (plate 275, no. 5). But the one who splits Zeus' "head" with the "double axe" CKJ (pl. 266, no. 3), the Hephaistos, the smith "in the cave", "in the waters", the "limping one", is here a manifestation of the son of God, in calendrical and elemental separation as the "one-footed one" or "one-handed one", the underworldly one in the waters, the axe or hammer god, the grave and year splitter of the winter solstice (cf. main part 30, 31 u. 38). Athena is as embodiment of the wisdom, the thinking of God, the *Stoicheia, the* around the letter series of the year, the world order knowing.

The knowledge of the "thinking of God", of the *rta, of the* world order, is the greatest strength and power of man. In the Sigdnfomâl Sigurd asks the Valkyre Sigdrifa-Brynhild "to teach him wisdom, since she knows the fairy tales from all over the world". After her profoundly beautiful opening prayer, "Word and wisdom grant us noble two'n and ever healing hands", she now teaches him the runic wisdom and says among other things:

> Hugninar skaltu nema, ef |>u vilt hveriom vera gedsvinnari guma - Thinking (mind) runes need, you want to be stronger sense than another man -.

And defensible of mind and hand, like Athena, who sprang armed from the head of Zeus, was once the *hvita quina, the* "white woman," the bearer of the runic knowledge also in the

Eddic tradition, the later Valkyre as "daughter of Odin", the *hard maguada* the "army-maiden" of the Canary Islands, as the priestess was called among the friable blond Guanches, of whom we know today through the investigation of Eugen Fischer that they are the direct descendants of the Paleolithic North Atlantic-European Cromagnon race.[114]

The sign of the "man" Y however, which Athena, the "Tritogeneia" and "Stoicheia", carries as main ornament, is ancient badge of the mother earth and her priestess of the North Atlantic prehistoric times (main part 26, plates 274 u. 275).

"Hugin" and "Munin" are the names of the ravens, the symbolic thought-birds of the All-Father: *Hugin* belongs, like the *hugrünar, to* Old Norse *hyggja* "to think", Gothic *hugjan* "to think, to mean", Old Saxon *huggian,* Old High German *huggen* "to think, to remember", Dutch *heugen* etc..; *Munin* to that pre-Indo-European m-w stem meaning "god," "thinking," and "man": Old Norse *munr* "sense, thought," *muna* (präs. *man)* "to remember, to remember," Anglo-Saxon *munan* (präs. man*)* "to remember," Old Saxon *munan "to* mean, to think, to believe," Old Irish *menme "sense,"* Lithuanian *mynia "*the thinking of"; Latin *mens "thinking* faculty, reason," *memini* "remember, am mindful," Greek *memona "*remember," *menos* "sense," etc., ancient Indian *mânas* "thought, sense, mind", *mdnyate, manuté* "thinks" etc. Particularly to be emphasized in this context is the beautiful Germanic word *Minne* "the thinking of", "the remembering".

To this clan also belongs the Germanic *"Mensch"* and *"Man",* which latter originally means "man" and is contained in the name of the progenitor of the Germanic tribes *Mannus* descending from the "earth-born" Tuisto (Tacitus, Germ. 2), as in the name of the deified progenitor of the people and the first lawgiver of the ancient Indian *Manu(s),* as in a God-born, God-bearing (theophore) name. We know him as the Phrygian progenitor *Manes,* the son of Zeus and Ge, the Mother Earth, who is none other than the Germanic *Ir-min,* the son of *Mannus,* the son of *Tuisto* (Zwiefachen) or *Tuisco* (God-begotten), "born of the earth" (terra editus), or the Indian *Aryan-man.* The m-ti "man" stem is a theophoric, God-bearing name of the Son of God Y, Anglo-Saxon, *man,* Old Norse m"<lr, who is "moldar auki", "theEarthReproducer", the "son" of the same ,, Great Spirit", who as North American *Manitu* "creates by thinking", whose divine power as *mana* reaches through all Oceania, carried by the people, who once came from the West with those North Atlantic ships, the "man"-sign Y at the stern (skipa skreytir), as if as main ornament.

The stage of these Y decorated ships and people on their Africa circumnavigation forms the culture of the Red Sea and the Persian Gulf, the territories of the god *Min of* Upper Egypt, the Sumerian sun god *Man, Min, Utu* (Babylonian ÖamaS), that "year and sun god" handed down in the Central American languages Miskito *mâni* "year", Sumo *mamä-ne "year",* Paya *maä, Sumo*, Ulu *mâ* "day".

Katsi Munito "Great Spirit" or *TSipümama* "Power of Forces" the Mascoutens or Prairie Potawatomi call him, the "Creator of Heaven and Earth", whose symbol is the sun "our father". "You cannot see the great spirit. - I do not see the spirit. I don't even know what thing he looks like. *But you all know that there is a true spirit. He is the one we all feel within us when we do the right thing.* When we follow this way, we feel that the Great Spirit is (truly) great."[115]

The "right thing to do" means ancient Indian, in the wisdom of the Vedas still, "to walk on the rta path", which "does its work with the rta", "announcing the rta, thinking the right (rju)". The world-ordering fathers "have led up after the rta the sun in the sky", the sun, which "the bright visibly the bare face of the yta". "The mighty wave-like ray of the sun rises, animating the people, to turn the *common wheel* (cakra) (R. V. VII, 63, 2). "This twelve-spoked wheel of fta he turns again and again round the sky: for, not can it wear out. On it, O Agni, the sons stand in pairs, seven hundred and twenty" (12 months, 360 days and 360 nights) (R. V. I, 164, II).

This is the great moral world order, the awest *aSa.* The "fountain of fta" (R. V. II, 28, 5), "yta and true", anjta "what is not fta", is what Kant recognized as the greatest human experiences: the starry sky above us and the moral law within us. It is the law of the Great Spirit, the supreme *manito of* the Lenape, the *Unami GiSelemü'keng,* the "Creator" who dwells in the twelfth heaven above the earth and must be called twelve times, the *Ke'tanitöwèt* "Great Spirit" or *Pa'tumawas "*The One to whom one must pray", who is "all light", "clothed with the day, indeed with the most brilliant day, a day of many years, a day of perpetual duration"[116] .

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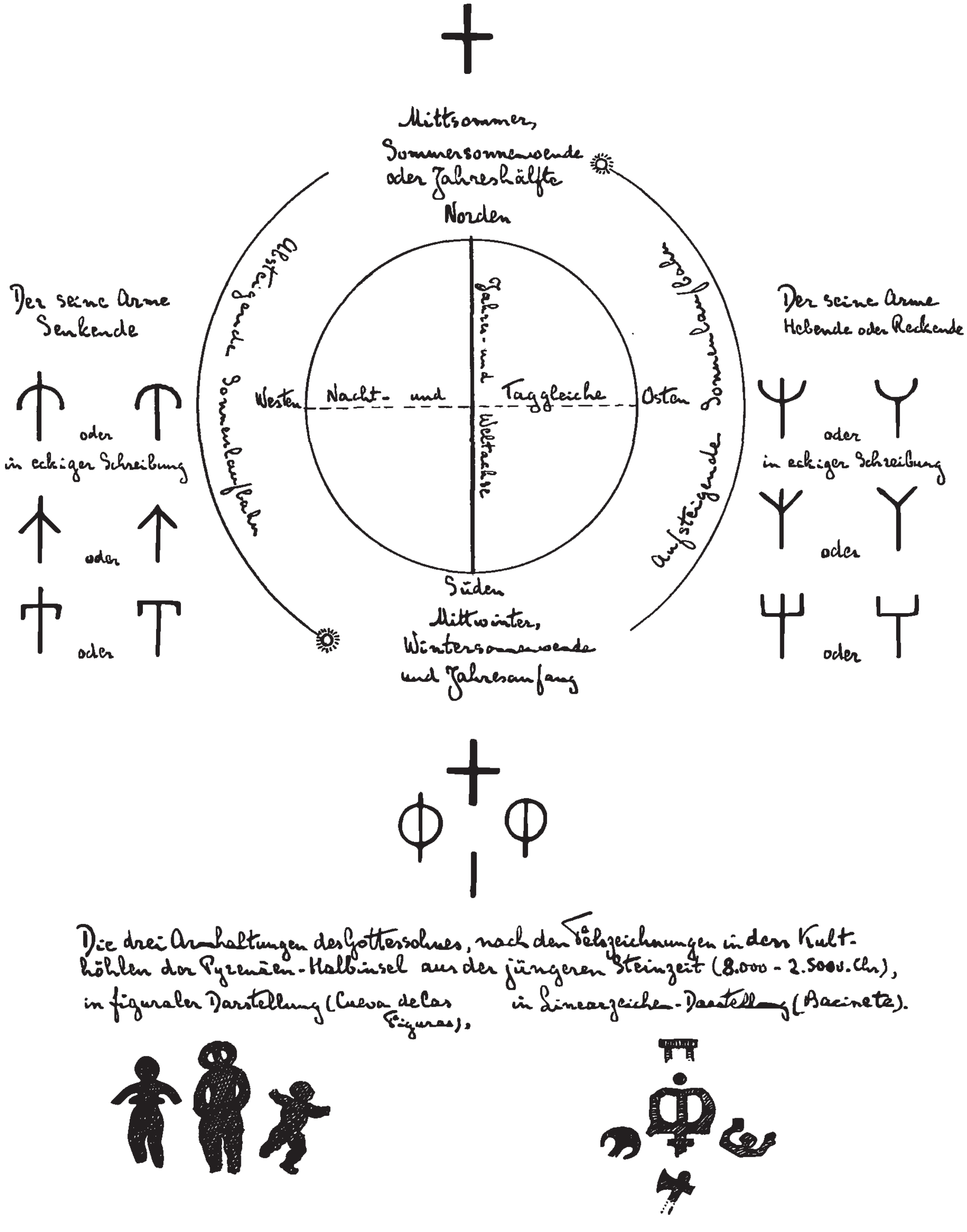
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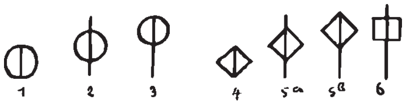

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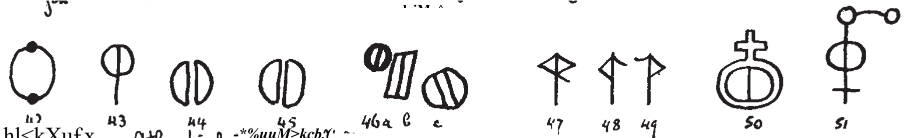
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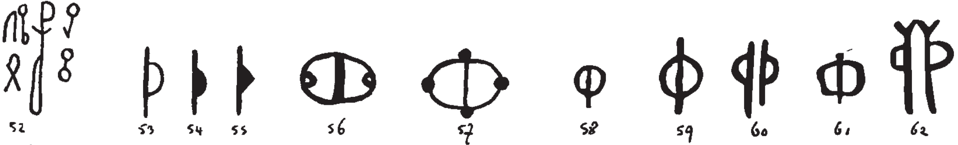
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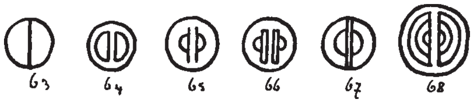
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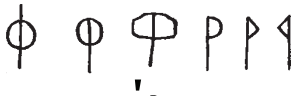

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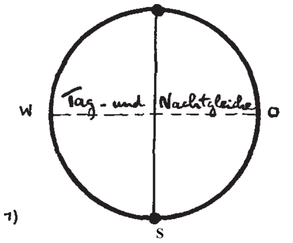
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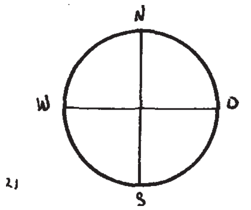

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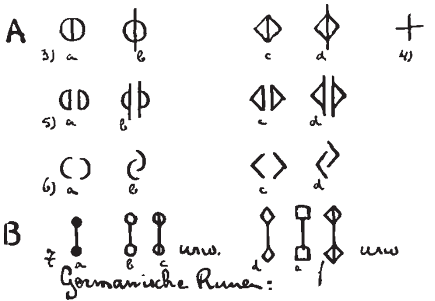
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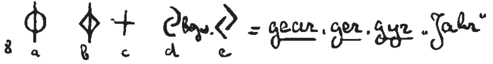

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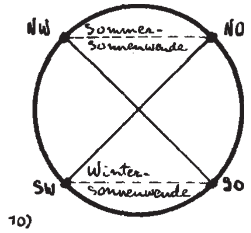
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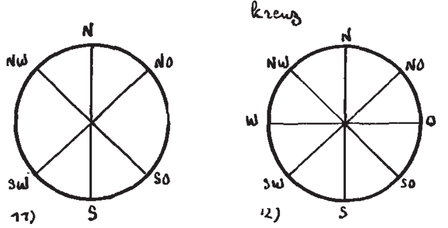
kreuz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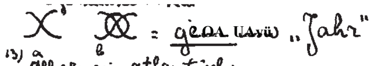
„Jahr", „Mensch", für den „Gottes"-
-, „Welten"-, „Lebens"- oder „Mensch
en", den „Baum mit 3 „Wurzeln" und

3" "tC.



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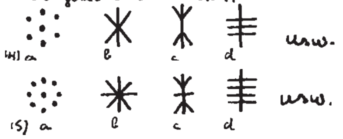
allgemein atlantisch: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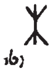

tvimach „zwei Menschen"

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Xwtiteitu""GltAiC.L't'iJC'l&ÄC" ® SöWM.k&v **, l4. 10 Do^^c£"u>wx^**

3>fcyo. a vAo Jlo^a-te t- 2H<v*<Le-+ J^sxe.) ; AO-LEA. io-VKaÂ(L$t ^OXM.C-*j 'Hß.^uX^u'jÂßAeA- taak* **,- "1**

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S.CQÄL'1>U4^ SJ^UMUL*.

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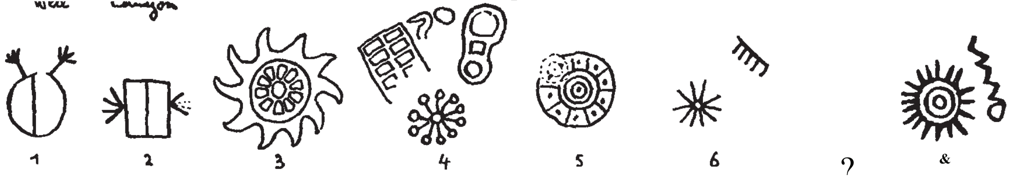
West Canyon

SMIA. ßcuJUvi Ct,

Co/vu.^" ROJL

Tulare County
Fountain Spring

Irland (j. St. Zt.)
Sliabh na Calliaghe



Californien
Tulare R...

Owens Valley

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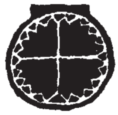

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Maya-Hieroglyphe
Kin „Sonne", „Tag"

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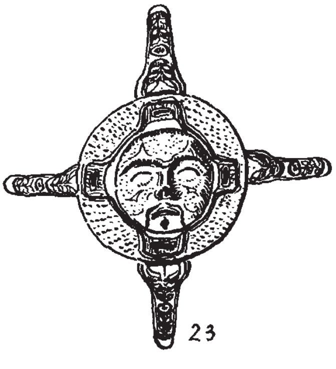

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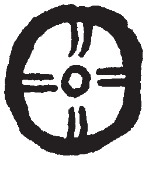
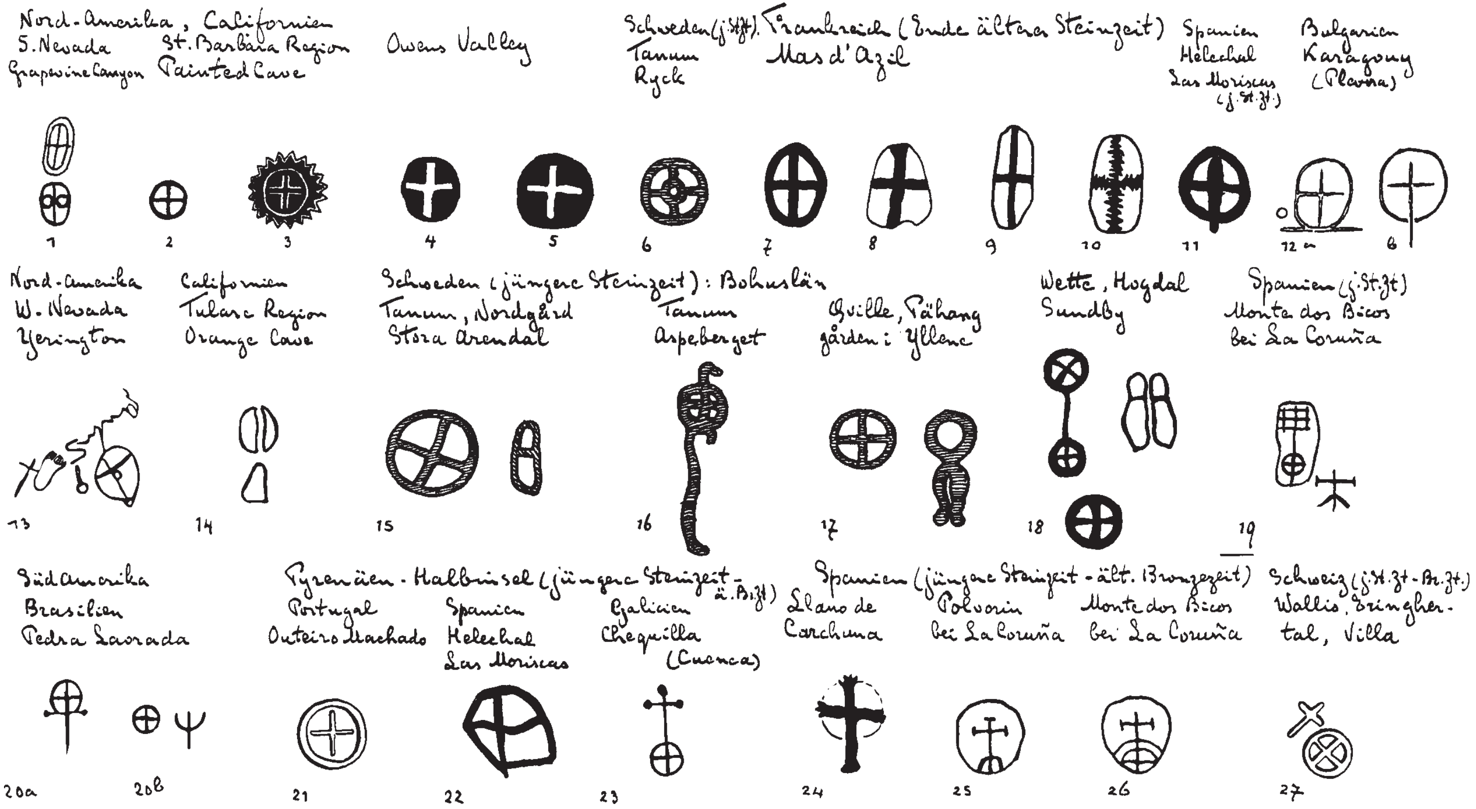


24

Das „Radkreuz": das arktisch-atlantische Jahresideogramm, das „Kreuz im Rade" (Gesichtskreis).


Nord-Amerika, Californien
S. Nevada
Grapewine Canyon
St. Barbara Region
Painted Cave
Owens Valley
Schweden (j. St. Zt.).
Tanum
Ryck
Frankreich (Ende älterer Steinzeit)
Mas d'Azil
Spanien
Helechal
Las Moriscas
(j. St. Zt.)
Bulgarien
Karagouy
(Plavna)
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b
Nord-Amerika
W. Nevada
Yerington
Californien
Tulare Region
Orange Cave
Schweden (jüngere Steinzeit): Bohuslän
Tanum, Nordgård
Stora Arendal
Tanum
Aspeberget
Qville, Pähang
gården i Yllene
Wette, Hogdal
Sundby
Spanien (j. St. Zt)
Monte dos Bicos
bei La Coruña
13
14
15
16
17
18
19
Südamerika
Brasilien
Pedra Lavrada
Pyrenäen-Halbinsel (jüngere Steinzeit-ä. Br. Zt)
Portugal
Outeiro Machado
Spanien
Helechal
Las Moriscas
Galicien
Chequilla
(Cuenca)
Spanien (jüngere Steinzeit - ält. Bronzezeit)
Llano de
Carchuna
Polvorin
bei La Coruña
Monte dos Bicos
bei La Coruña
Schweiz (j. St. Zt - Br. Zt.)
Wallis, Eringhertal, Villa
20a
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Spanien: Callejon del Peñon de las Grajas (Helechal)

Cueva de los Piruetanos (Cadiz)

Portugal: Tras-os-Montes. Cigadonha (Carviçais)

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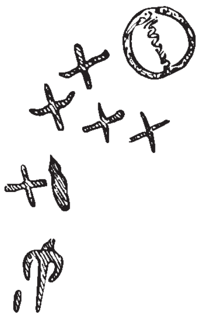
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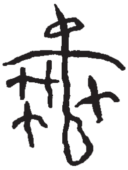
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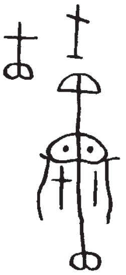
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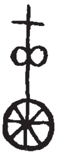
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Spanien Galicien Cerrada de la Solana

Polvorin (Corogne)

ĭfõin-t. cle. LtĉoCkj

Portugal: Benfeitas.

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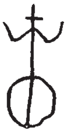
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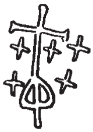
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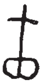
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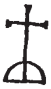
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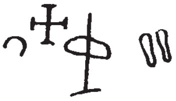
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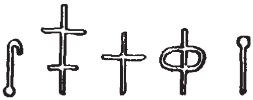
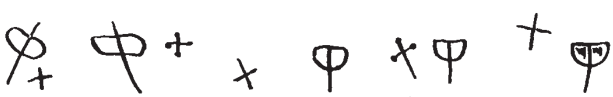
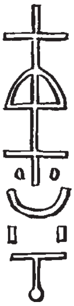

10

Irland (jüngere Steinzeit - ältere Bronzezeit)
Stein von Clonfinlough
Parish Clonmacnoise

Preussen
Bischofstein

Nord-Amerika
S. Californien
Rock House
Canyon

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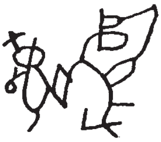
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Das „Jahr“-Zeichen mit den beiden Punkten, den beiden Sonnen der Jahreshälften

Nordamerika
Süd-Nevada
Grapevine Canyon

Angelsächsische Runen

Vorderasien
Troja
Spinnwirtel-
Zeichen

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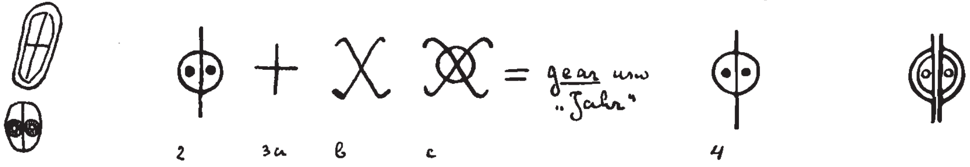
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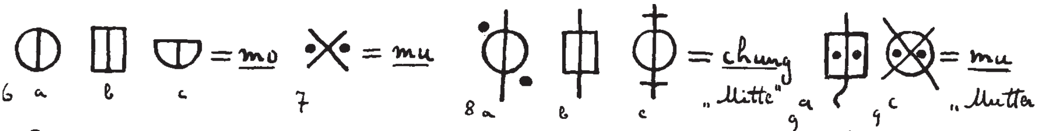
„Jahr“
4

Kypro-Minoische Linearschrift

Archaisch-Chinesische Linearschrift


6 a
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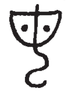
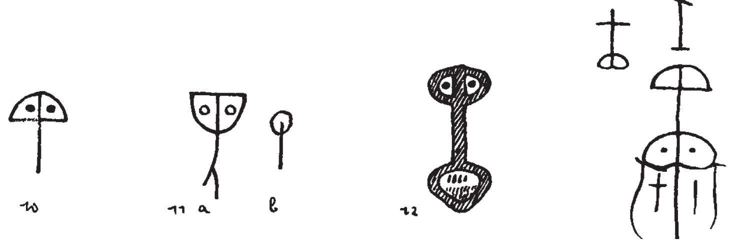
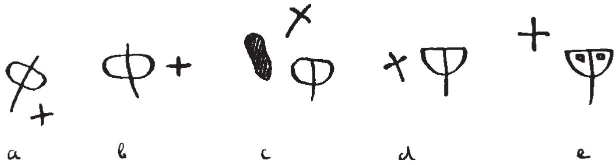
Pyrenäen-Halbinsel (jüngere Steinzeit)
Spanien: Galicien
Sierra Morena Xinxo da Costa Aldeaquemada

Portugal (j. St. Zt.)
Tras-os-Montes
Ruinas castrejas de
Cigadonha (Carviçais)





Irland (jüngere Steinzeit)
Stein von Clonfinlough, Clocmanoise, Kings County



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Pyrenäen-Halbinsel (jüng. Steinzeit)

Portugal Spanien

Tras-os-Montes Peñon de la La BatPES^a,

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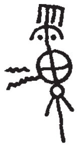

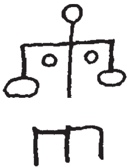

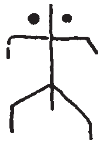

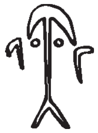

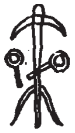

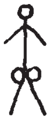

N. Amerika
S. Nevada
Grapevine
Canyon

Portugal (jüngere Steinzeit)
Tras-os-Montes
Outeiro-Machado
Tal von Avelameo

Spanien
Galicien
Pira d'os Mouros

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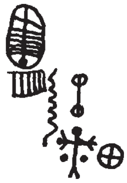

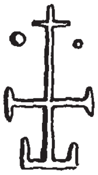

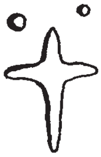

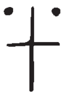

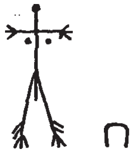

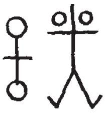

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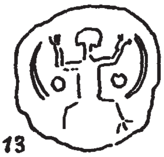

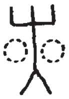

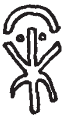

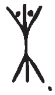

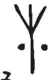

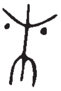

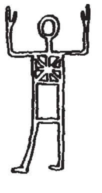

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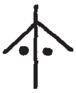

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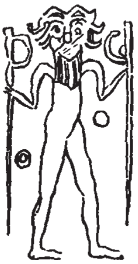

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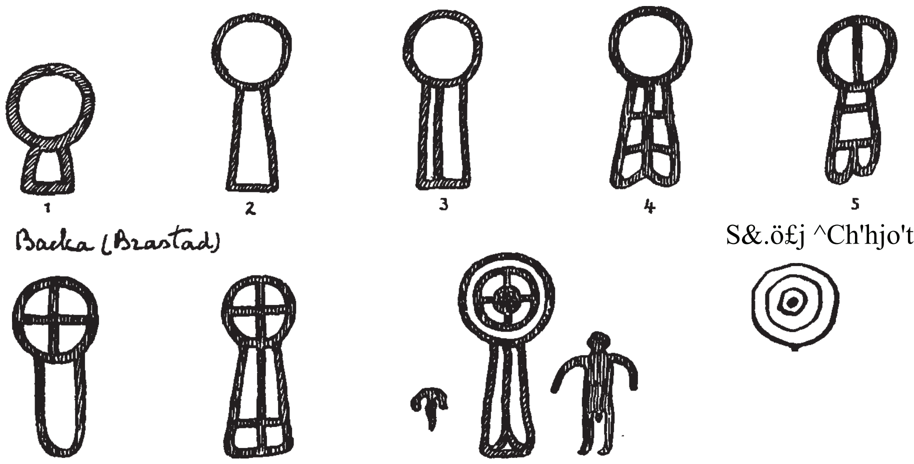

Backa (Brastad)

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&

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Cp.ö'vvd^^^^coiUA.lc^AJ . S.octtʲ vv^-'^Cvé'j<AAvv U-C&*.

G^LDL-B ytt/ß-Bw. cL^/s. ^uytIm.CL&v",--.
HcdZ&iXvSt?. (JlctCeiAtfev - i8-JcUUÂM*<lz "fJ <vbs doTAvuodle. Ü.ße>\.LcL.|CAuuv^ *A-tn.* döx-To<i/.- 'AcL&w LVMA doi -cÂ>vx "t't<^<£~ G^T.ecßifeP'^
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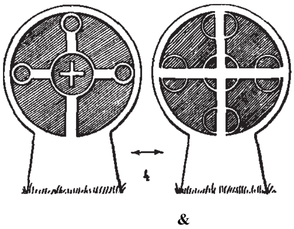
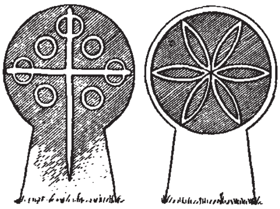


&

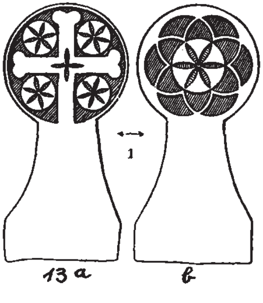
Valcarlos (Navarra)

Estella (Mus. de Pamplona)

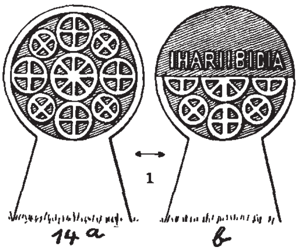
Itchassu (país vasco-francés)



12 a b

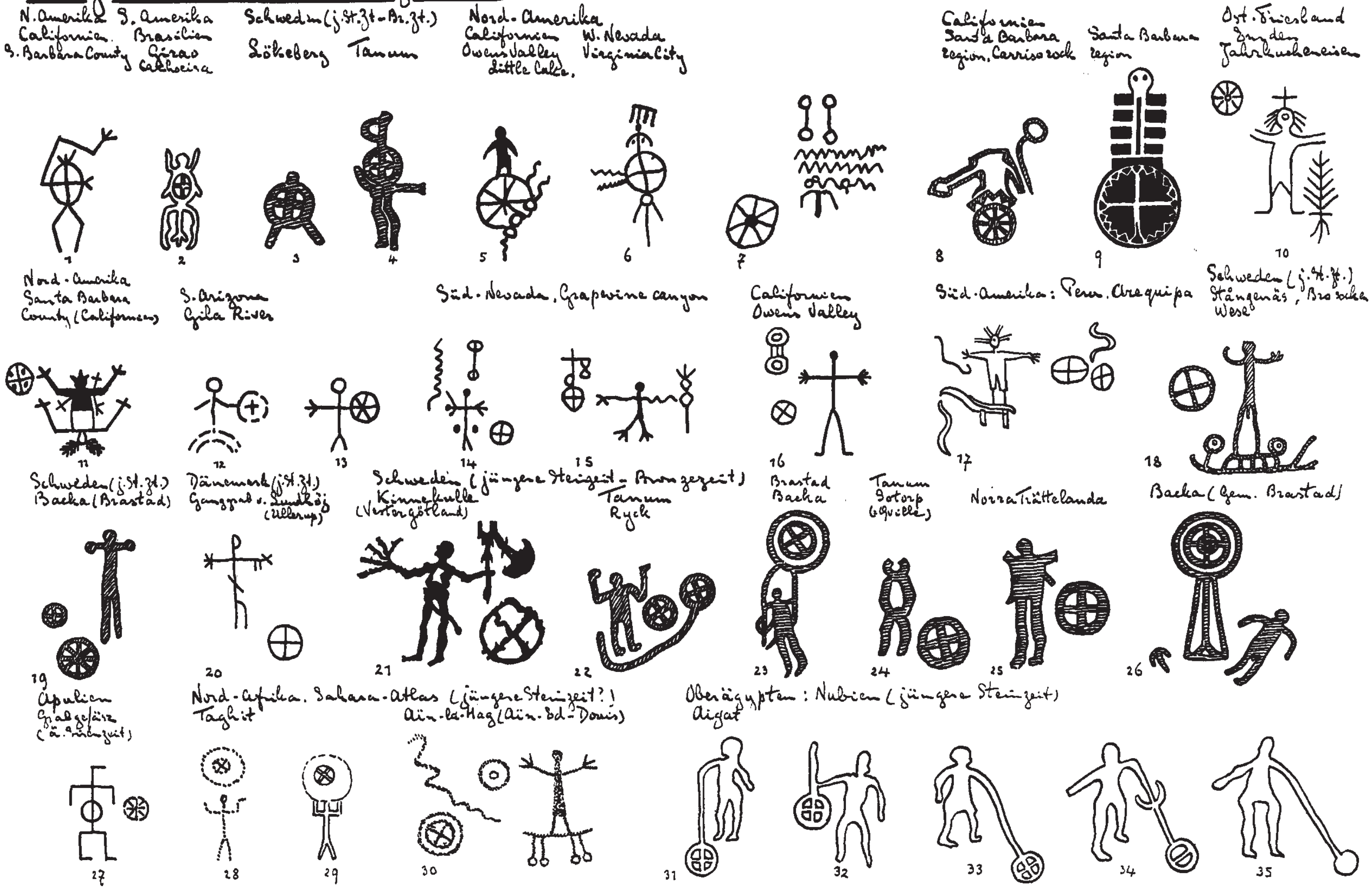


13 a b



14 a b

Der Gottessohn mit dem Sonnenjahresrad.


N. Amerika California S. Barbara County
S. Amerika Brasilien Girao Cachoeira
Schweden (j. St. Zt. - Br. Zt.)
Lökeberg
Tanum
Nord-Amerika Californien Owens Valley Little Lake.
W. Nevada Virginia City
Californien Santa Barbara Region, Carriso rock
Santa Barbara Region
Ost-Friesland Emden Jahrkucheneisen
1
2
3
4
5
6
7
8
9
10
Nord-Amerika Santa Barbara County (Californien)
S. Arizona Gila River
Süd-Nevada, Grapevine canyon
Californien Owens Valley
Süd-Amerika: Peru, Arequipa
Schweden (j. St. Zt.) Stångenäs, Brostorka Wese
11
12
13
14
15
16
17
18
Schweden (j. St. Zt.) Backa (Brastad)
Dänemark (j. St. Zt.) Ganggrab v. Lundhöj (Ullerup)
Schweden (jüngere Steinzeit - Bronzezeit)
Kinnekulle (Vestergötland)
Tanum Ryck
Brastad Backa
Tanum Gotorp (Quille)
Norra Trättelanda
Backa (Gem. Brastad)
19
20
21
22
23
24
25
26
Apulien Grabgefäß (ä. Steinzeit)
Nord-Afrika. Sahara-Atlas (jüngere Steinzeit?)
Taghit
Aïn-la-Hag (Aïn-Sd-Douis)
Oberägypten: Nubien (jüngere Steinzeit)
Aigat
27
28
29
30
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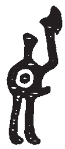
34
35

Die Sonnenschilder der südschwedischen Felszeichnungen: Bohuslän.

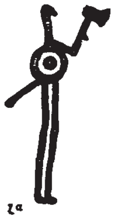
(jüngere Steinzeit - Bronzezeit)

Tanum

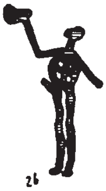


1

Hvitlycke
Soldattorp

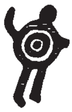


2a

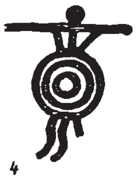


2b

Stängenäs h.

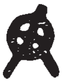


Tanum



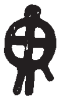
4

Tunge h., Foss s.,
Lökeberg



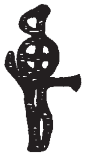
5

Medbo
Damme



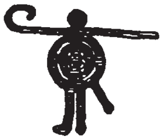
6

Tanum
Fossum



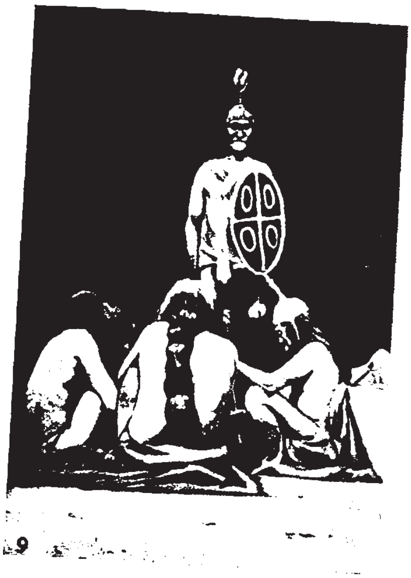
7

Tanum
Fintorp



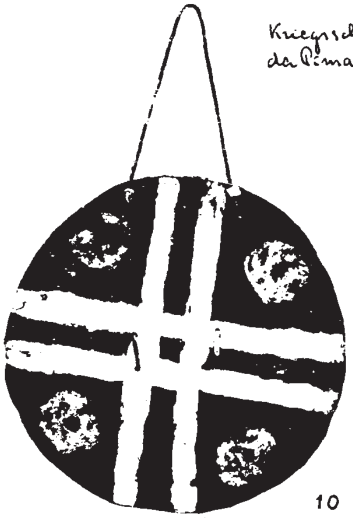
Nordamerika: Arizona

Kalehtaka (Krieger)-Sonnenpriester der Oraibi, mit dem Sonnenschild bei der Wintersonnenwendekulthandlung (Soyaluña)



9

Kriegsschild der Pima-Indian



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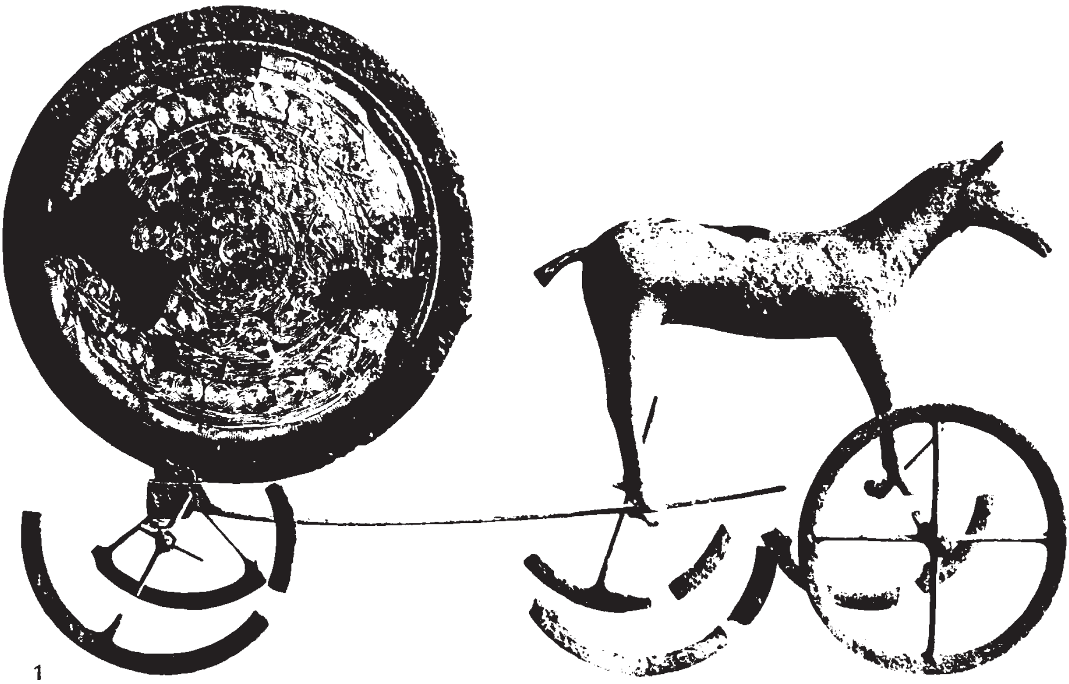
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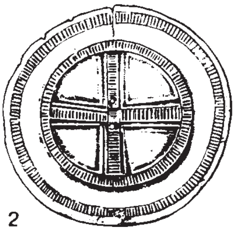
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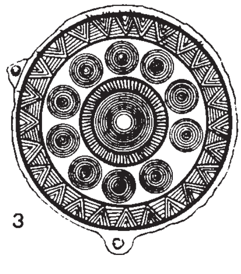
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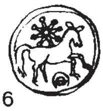
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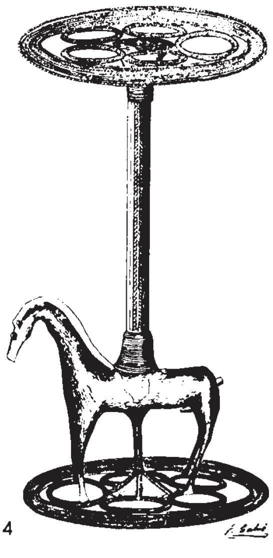
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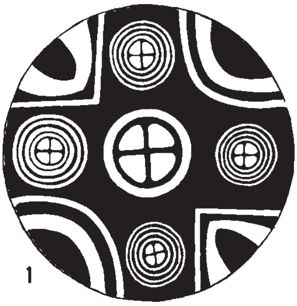
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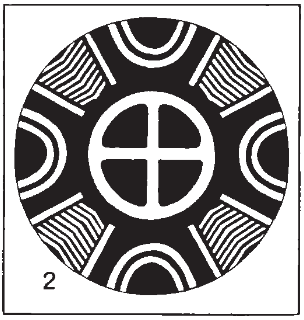
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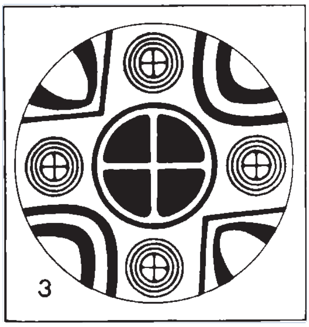
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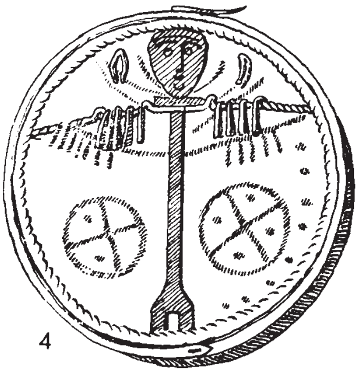
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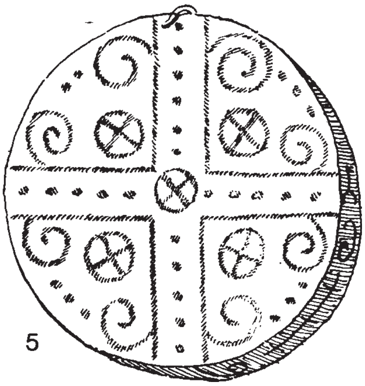
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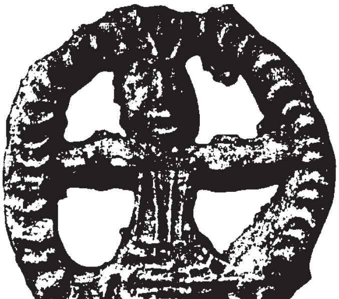
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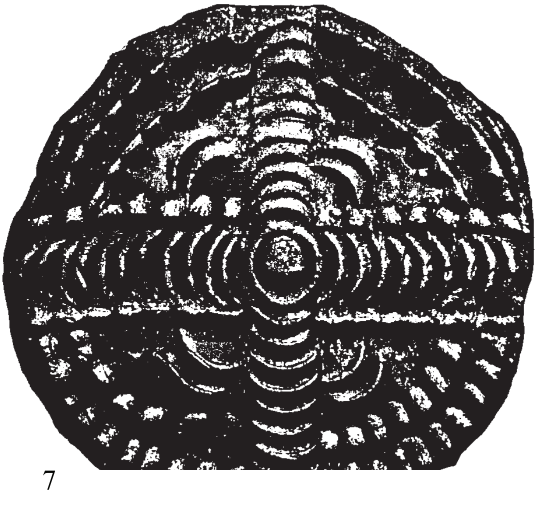
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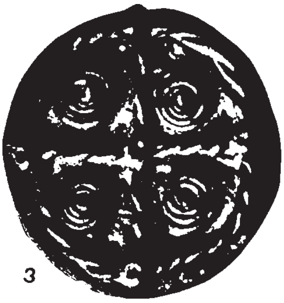
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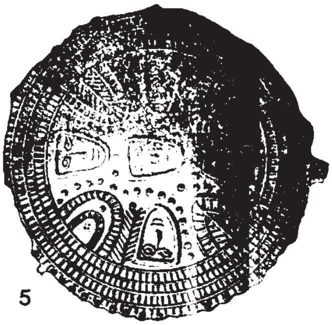
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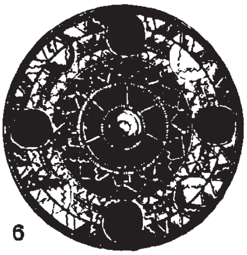
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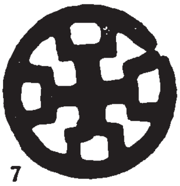
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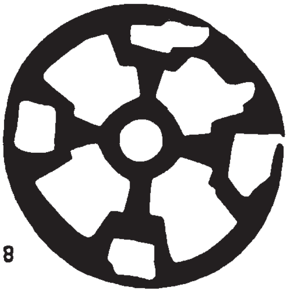
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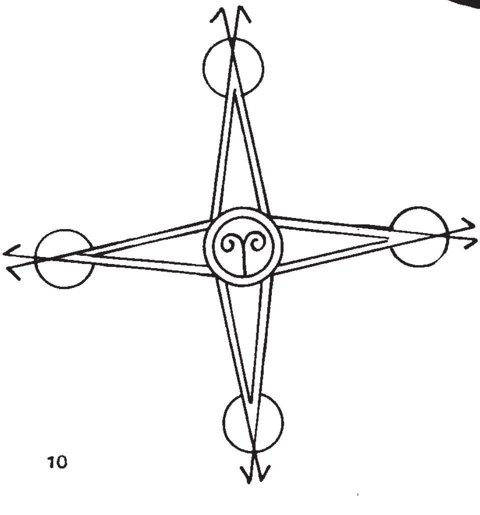
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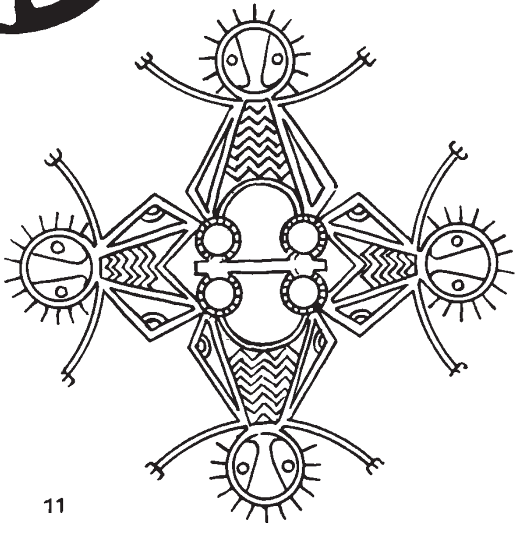
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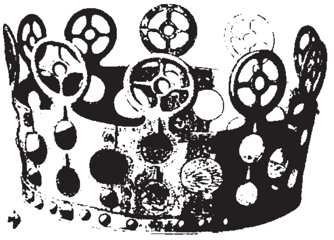

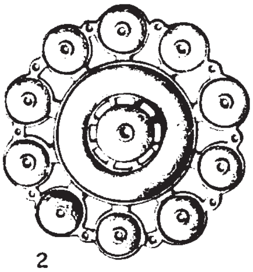

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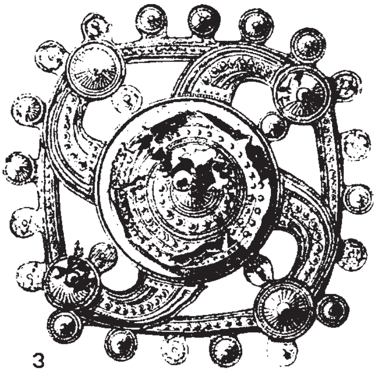

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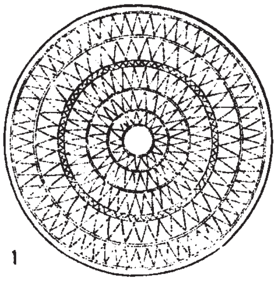

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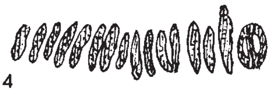

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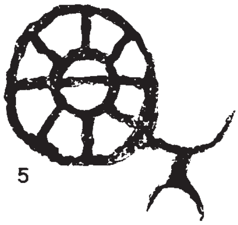

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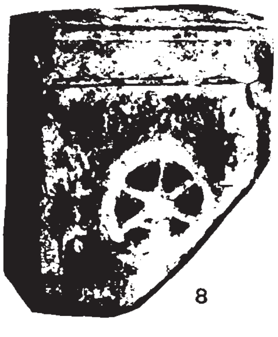

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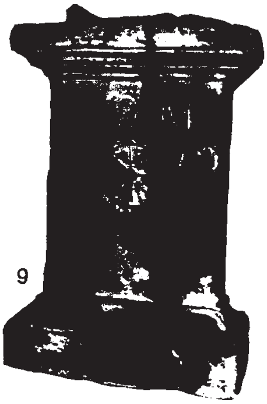

9

Das nordatlantische Jahr. I.

6- oder 8-fache Teilung des Gesichtskreises; Jahresteilung 2×8 Monate; Jahreskalender von 2×8 = 16 Zeichen = „kurze R Jahreszad; 6-, 8- oder 16-strahlige Sonne.

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-Amerika
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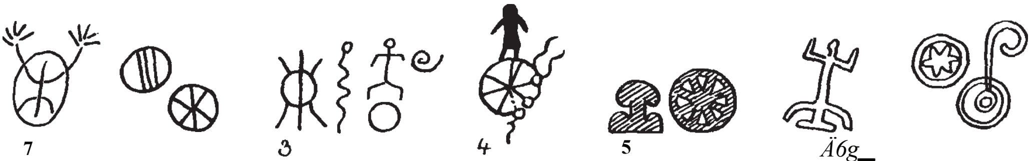

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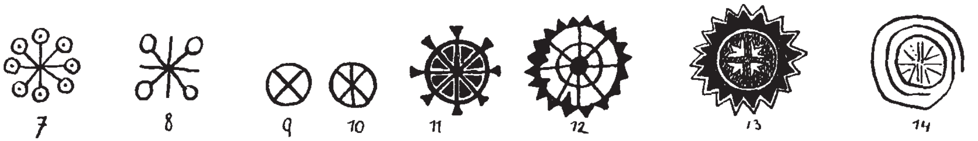
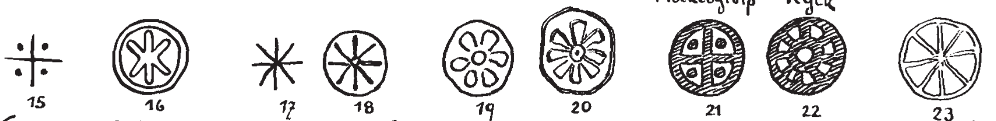


Irland (jüngere Steinzeit - Steinkupferzeit)
Symbolik der Grabkammer von
Sliabh na Calliaghe
New Grange
Dowth
(Brugh na Bóinne)
Sliabh na Calliaghe

Schwede (j.St.Zt. – Bronzezeit)
Bohuslän
Tanum
Östgotland
Herrebro Borg

Häkebytorp Ryck



Fränkische Schweiz
(jüngere Steinzeit)

Siebenbürgen
Tordos
(j.St.Zt.)

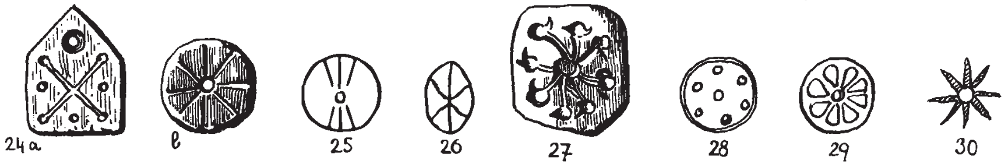
Kreta
Knossos
(j.St.Zt.)

Kreta-
Minoisch

Kreta
Diskus von
Phaistos
(Philister)

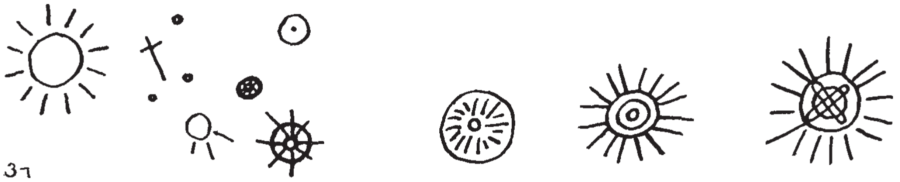
Palestina
Gezer

N. Amerika
Lower California
Rincon de
S. Antonio



dA-OetoL ^OlXvC^M
kcU

Süd-Arizona, Gila River



Das nordatlantische Jahr. II

A). Der 6-oder 8-ästige „Jahres"- oder „Lebensbaum" des nordatlantischen Sonnenjahres (Kalender: 2×8=16 Zeichen.

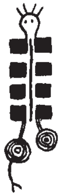
B). Der Lebensbaum von 2×6 oder 2×12 „Aesten" des südlichen Nordatlantik: Jahreseinteilung in 12 Monaten, Kalender von 2×12 = 24 Zeichen („lange Runenreihe")

Nord-amerika
Californien
S. Barbara County San Marco Pass

Skadinavien (j. St. Zt.)
Schweden, Bohuslän
Backa, Brastad Tanum

Eurasien,
West-Sibirien
Minussinsk, Jenissei

Vorderasien
Susa
Vor-Elamitisch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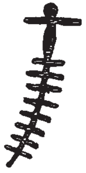
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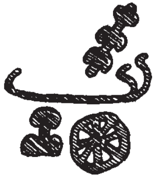
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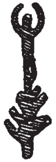
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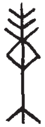
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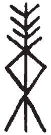
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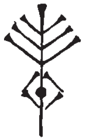
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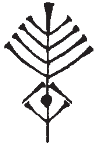
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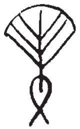
Aegypten
Vor- und frühdynastisch
(Abydos usw.)

Spanien
(jüngere Steinzeit)
Carboneros Palomas

Nord-amerika
Modoc lava beds,
Californien, N.O.

Baja-
California

Nachtrag
Spanien (
Palomas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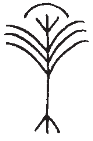
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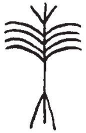
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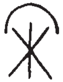
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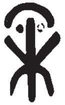
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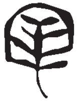
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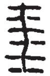
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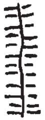
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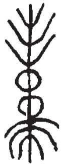
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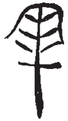
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Der Jahreslauf des Gottessohnes. I

A. Die Dreiteilung: drei Jahreszeiten (Frühjahr, Sommer und Winter), die drei aettir, „Himmelsrichtungen“, der Runenreihe.

Nord-Amerika
N.O. California
Susanville

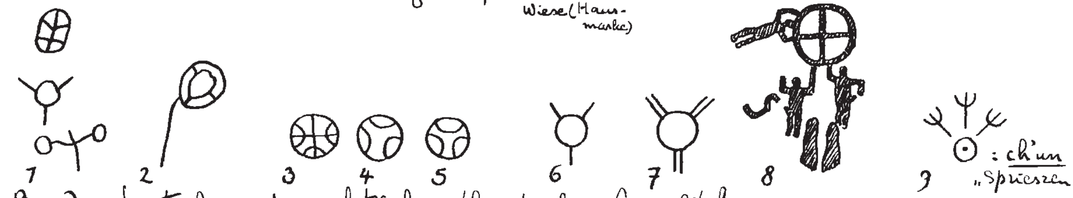
Schweden
(jüng. St.Zt. – Bronzezeit)
Småland, Hjulatorp

Deutschland
Marienburger
Werder, Schoen-
Wiese (Haus-
marke)

Atlantisch-
Afrika
'Nsibidi

Schweden
Bohuslän
Tanum

Ost-Asien
Archaisch-
Chinesisch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B. Die Vierteilung des arktisch-atlantischen Gesichtskreises

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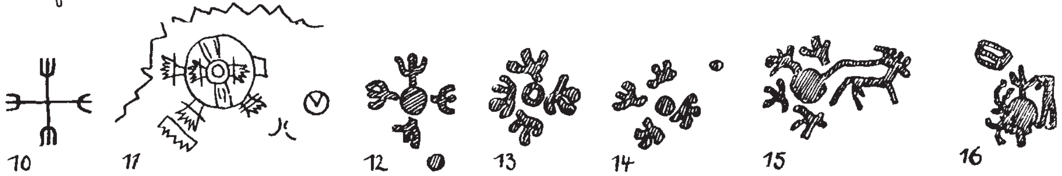
Oregon
Pueblo pintado

Skadinavien: Schweden (jüngere Steinzeit)
Bohuslän, Tanum.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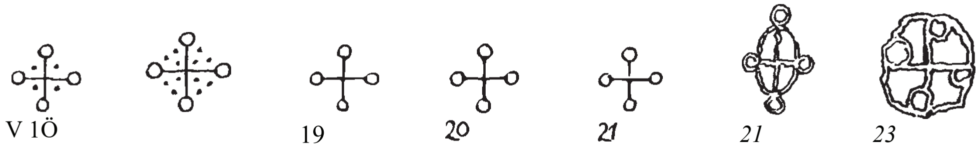
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Atlantisch-Afrika
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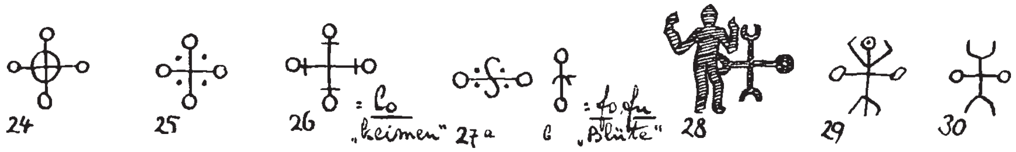
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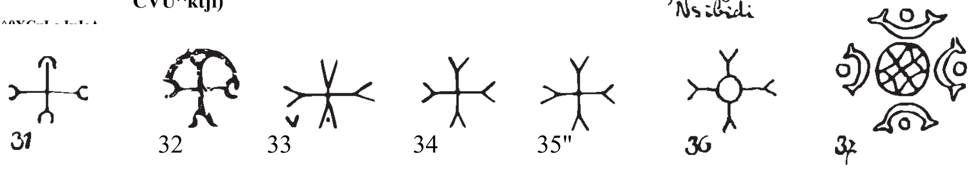
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Der Jahreslauf des Gottessohnes. II
Das nordatlantische Jahres-ideogramm ✕ bzw. ✱ : der „Hag“-Gott

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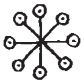
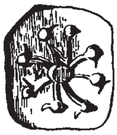

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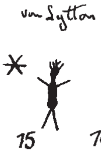

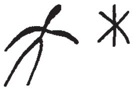

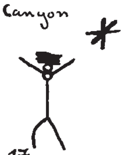

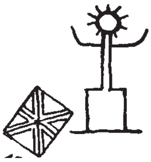

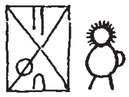

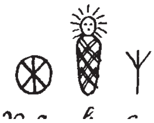

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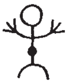

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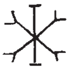

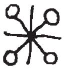

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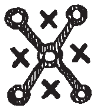

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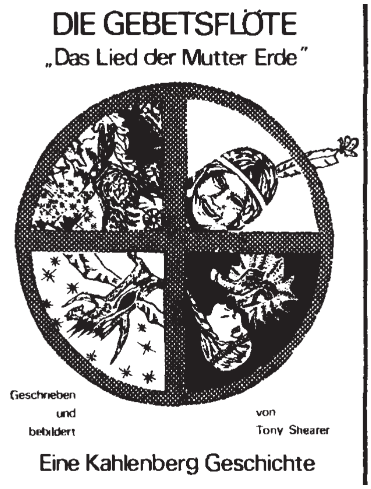
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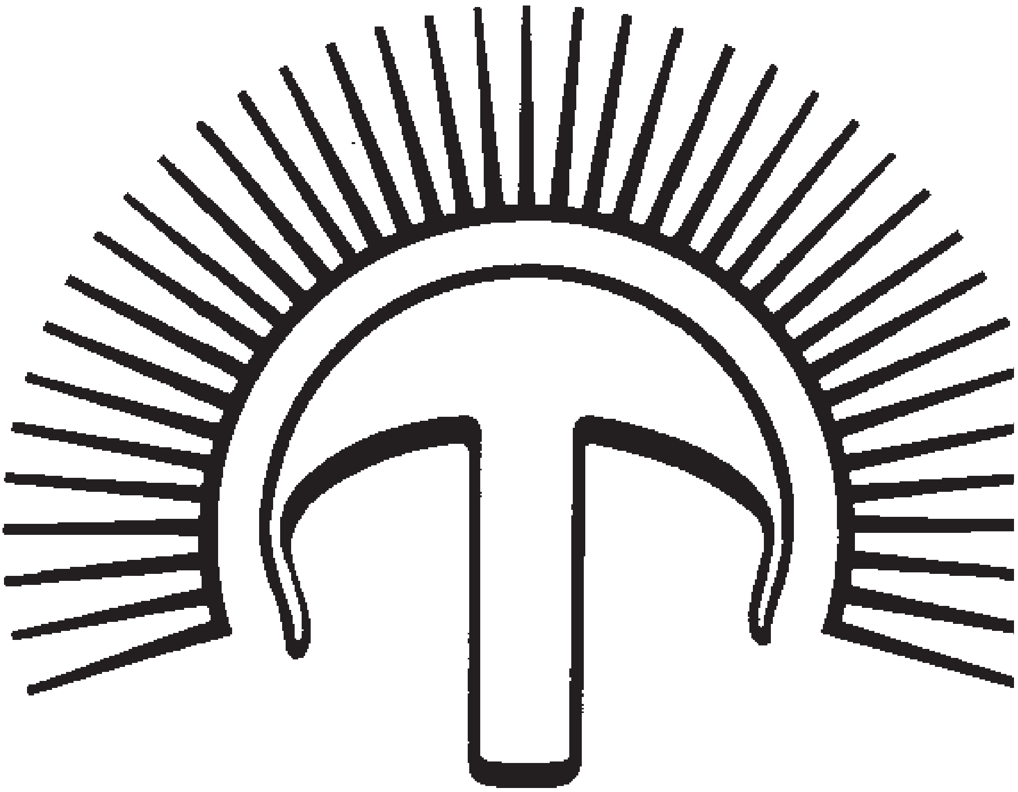

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TABLE OF CONTENTS

Foreword Page$^{I—}$ 4

INTRODUCTION

A. On the methodology and systematics of epigraphic cultural area studies.. 7-10

B. The prehistoric petroglyphs of North America and the calendar... 11- 18

I. THE YEAR OF GOD:

THE ATLANTIC DIVISION OF THE YEAR

A. THE FACE CIRCLE YEARKktoe " Tatband

1. The Arctic-Atlantic and North-Atlantic Solar Year.................................$^{I—x2I—}$ 99
2. The Year, the Crook and the Cross.. 20- 26 99-118
3. The North Atlantic solar year: the 6 or 8 points in the circle.............................. 27- 30 118-133
4. The 6- or 8-spoked circle (the 6- or 8-spoked wheel)... 3$^{I—}$ 37 ^{T} 34 4$^{○—1}$
5. The six-pointed star.. 38- 140-144
6. The fivefold division in the North Atlantic face circle solar year ... 4^{1-}42
7. Calendars and places of worship... 43- 49 ^{x} 77~^{x} ®9

B. THE SUN RUN ARC YEAR

8. Concentric circles, spiral and worm layer... 5^{0-} 84 190-259
9. The "Ur"... 65- 87 259-288
10. The Toad.. 88-89 288-294
11. The "two mountains"... 90-101 294-332
12. The Ladder to Heaven.. 102-105 333-343
13. The serpent, the winter solstice, the midnight.. 106-133 343-389
14. The Fish..^{I} 34~^{T} 389-402

C. SUN RUN ARC YEAR AND FACE CIRCLE SUN YEAR

15. The Tree of the Year, World or Life.. 139-163 403-431
16. The Mother Tree and the Mother or Midnight Hom... 164-171
17. The winter solstice snake or the two year snakes
on the Tree of the Year or Tree of Life... 172-179 446-470
18. The two serpents of the year: the sign O or §. The Son of God in the "year" or in the "two serpents "
180-195..470-484
19. The sign "Heaven and Earth""=x or $.. 196-199 484-497
20. Language and Writing as Cosmic Experience.. 200-212 497-515

II. MOTHER EARTH AND LIFE

Picture atlas text

21. The older sign "Life" £Panel213-224 516-528
22. The younger character "Life" Ä.. 225-240 528-549
23. The feet of God and the new life g or Ä.. 241-245
24. The sign of the "double axe" M... 246-271 549-555
25. Mother Earth, the Allemifer... 272-278 556-573
26. The sign of Mother Earth: the furrowed field.. 279-281 574-583
584-590

III. THE SON OF GOD

27. The twofold arm posture of the Son of God.. 282-289 593-618
28. The "Zwiefache": A) The Upper and Lower.. 290-293
B) The Anterior and Posterior (Janus)................................. 294-298
29. The threefold arm posture of the Son of God and the Trinity 299-301 629-634
30. The Year and the Cross God.. 302-321
31. The ‚J)om" God.. 322-336 646-675
32. The "Man" T, the "Ka" Y... 337-346
33. The "Horned One".. 347-351 691-697
34. The Son of God lowering his arms at the f] or water....................................... 352-356 697-704
35. The anchor... 357^3 63 704-71°
36. The 'UT' God... 364-399
37. The Winter Solstice Wolf or Dog and the Snake... 400-407 746-757
38. The Son of God, the One-Handed or One-Footed One, and the Wolf (or Dog) and the Serpent 408-413...757-767
39. The name of God: "ilu" - "alu".The "Hag-alu".. 414-423
40. The fourfold noose or the fourfold knot.. 424-429 -783

Notes... (1)-(82

REGISTER

A. Index of persons... (83)-(9°)
B. Subject index.. (91)-(166
C. Index of places, countries, peoples...(167)-(194)
Misprint index, corrections..(195)-(196
List of origins and sources..Appendix

to the picture atlas

2. MAIN PIECE

*The year, the crook and the cross^*

Wfwe, on the basis of the results obtained in the previous main sectioncontinue theinvestigation of the monuments, it will now be readily understandable that the winterson-year-god, like the man in the winter solstice of his lifegiven, wishedfor the journey over the "big water" the escort ship with the year-sign CD Cp etc. This is the sense of those votive drawings of the prehistoric rock signs in the North Atlantic culture area, which therefore equallybelong tothe winter solstice as cultof the dead

We will come back tothis journey over the "great water", the world circle sea, the mother water, the underworld-river etc. in section 5 (main section 48-51)

Plate 20. *The Atlantean winter solstice or death escort with the "year" sign.*

Clear is the sign connection of Virgina City, West Newada (N. 1.): the Son of God, as cross- or year-god, with the symbolic "man"-hand Y and "ka"-hand Y (cf- Taf. 342 II, No. 17 and 18), is shown with the escort ship and the year signThe rock drawing from Bishop, Owens Valley, California (No. 2) shows the ship and year sign with the sun and the year or life bens tree in the n, the smallest solar arc of the winter solstice (cf. Pls. 160-164)

he winter solstice death escort ships of the Skadinavian rock drawings (No. 3-9)same representation, also in the connection of "year" sign (D and sun or solar year circle signQ (No. 5 and 6), as in North America (No. 2) The rock drawing of 0stre Tessem, Beitstaden, Finmark in Norway (No. 6) shows the sun ring*(solarhringr)*on the stern "hom" ship: a direct visualization of the death escort ship of Balder, the Allfather's son,*Bring horni*in the Edda (Gylfag. 49). For dièprehistory of the Germanic runic writing the crybungen © beside Cp (nos. 7 and 8, Runohällen, Lilla Gerum, Tanum) are important as evidence.The represent-

Still to be noted is in the representation of No. 7 the son of God, the "man" in the Y arm posture, the resurrected one, the "horned one" (see main section 33). The "man"-sign at the stem, the year-sign at the stern, the crook or hooked staff in the ship, shows also the ship of the dead of El Amrah from the pre-dynastic Egypt (No. 15), with which we will deal in detail in main section 49. The Son of God as "year" man, with the J-head and the downward lowered and circularly in the side braced arms (see plate 302) and the winter sun-turned escort ship, on which the New Year bull with the "year" sign stands, shows the likewise pre-dynastic rock drawing from Gebel Silsile, Nubia (No. 14). The ship type is still the elongated keel of the North Atlantic dugout. For the stern decoration see main section 49.

For the Arctic-Atlantic culture area the rock drawing of Perm, Vischern, West-Siberia is still of great importance (No. 13.) It shows the Son of God lowering his arms and the inverted driving, that is the underworldly escort ship, the year sign and the sun.

The representations of Hvarlös, AmtTanum, Prov. Bohuslän, (No. 10-12), lead over to our next plate. It is the ship of the dead with the split year sign, not in the split forms of the two closed semicircles (][), but of the two open semicircles () from which the North Atlantic sign (), the Germanic rune "Jahr" as alternate form to (Dbzw. <J) etc., developed (cf. plate 3 no. 6a-d and no. 8d-e and main part 18).

Plate 21. the *"year" escort ship tired "crook, the cross", the axe and the* 0 *sign.*

We come herewith to a peculiar cult symbol, the so-called hook or crook staff. The rock drawing from Fossum, Kirchspiel und Amt Tanum, (No. 1) shows the split "year" sign of the two open semicircles C 3 > loosely depicted above the winter-sun-turning or Totengeleit ship, which has also been handed down to us from the Bronze Age from a rock drawing from Fiskeby, Ostgotland (Plate 110, No. 17). The latter is important because of its further details: the CD-sign encloses the sun circle Q and is located under the (winter sun) snake.

Since the day notches at the edge of the calendar disc or the notch bars stand close together, so the necessity arises to connect the respective symbol by a stroke with the day belonging to it, with the associated day notch (see plate 43, No. i and 2 and plate 46). Thus, for example, Q becomes the sign f as the sign C or 3 becomes the "crook" (pl. 21, nos. 2-4, rock drawings of Sotorp). *Basically it is to be noted here that the "crook", which actually symbolizes the split or half year* C *or* 3, *is originally also always represented as an open, half circle.* This is true both for the winter solstice funerary escorts of the Neolithic and Old Bronze Age petroglyphs (pl. 21, no. 2--4 Sotorp, 8 Tegneby, 19 Dolmen Petit Mont- Morbihan), as for the highly ancient and also here extremely faithful tradition of the North Sea Germanic, Anglo-Saxon and Scadinavian Bauem wooden calendars (pl. 22, nos. 5, 6, 11, 19, 20, 22, 25, cf. 42, 43). Also, the paired arrangement of the crooks on the mortuary escort (pl. 21, nos. 2-4), which thus still clearly show the split year cycle C3, also returns in the Old English clog calendars *after four millennia* (pl. 22, nos. 19-25). A more serious testimony for the antiquity and reliability of the Nordic permanent tradition cannot be demanded.

In the further ornamental-symbolic representation this semicircular staff now develops to a hooked or crooked staff (plate 21, No. 3, 4, 5 Sotorp; 7, Lökeberg; 9,10,14,15,17,18, 20-24), which appears in the angular writing likewise as change form again to round original form (No. ii-13,16,18). In ornamental development, the hooked staff finally becomes a spiral staff, in which the yearly symbol of the sun spiral (main section 8) may have been involved in motivic alignment.

One of the most important sign connections, formulas, is now the "Binderune" of semicircle or crook as year splitting symbol with the right cross + as sign of the year middle (plate 21, No. 7 Lökeberg, No. 8 Tegneby Bro; No. 16 Dolmen of Mané Kérioned, No. 17 of Kerveresse, No. 18 of Mein Drein, No. 19 of Petit Mont, No. 20 of Mané Lud). The signs stand side by side (nos. 7, 16,17), or are connected to form a binderune (nos. 8, 18, 19, 20).

And also this connection of the crook and the cross returns exactly in the same way in the Jul or year symbolism of the Skadinavian rune or rim staffs (plate 22, no. 6 and 11). As far as the further symbolic connections are concerned, it is still to be emphasized particularly: the axe or the two axes as a sign of the year division with the crook: Taf. 21, No. 5, 7, 16, 21-24. Either the signs are set next to each other, as in No. 5, 7, 16, 20 and 22, or both are connected, as in no. 21, 23 and 24. For the axes in the dolmens of Morbihan, the ancient Armorica, it is still characteristic that they are connected with the half circle of the year (no. 21) or with both half circles § (no. 22)- [1]) We will discuss the origin of the axe as a year- and grave-splitting symbol in main part 31 (The „Dom"-God). Still in the Roman time lived as tradition of the megalithic grave time of the north the cultic formula that the grave had to be consecrated *sub ascia dedicata* "under the axe" and had to carry the axe symbol.

An equally important connection for proving the winter solstice relationship of the crook symbol, is the composition with the 0 sign, the ideogram of the smallest solar arc of the year, the winter solstice one (main section 9).

Here again we see the two "writings": either the signs stand next to each other (No. 14,17 and 21), or the crook is connected with the 0, emerges from it, so to speak (No. 7, Lökeberg, Kirchspiel Foss, Amt Tunge). How old this symbolic connection is on the funerary escorts of the megalithic culture circle, one may determine on the basis of plate 83, nos. 18-23 from the comparison with the pre-dynastic rock drawings of Upper Egypt.

Also the dolmens and passage graves of Brittany (Morbihan) also show the ship of the dead in connection with these symbolic links, like the Swedish rock drawings (No. 15,17, 18, 20). In the dolmens of Kerveresse (no. 17), the sun is shown next to the crozier (as in no. 7) and the sign of the cross is connected with split year sign p, while the ship itself bears the f) sign (for the "Ur" ship see plates 83 and 84). Compare with this the ship of Hvitlycke Soldattorp, Amt Tanum in Bohuslän (no. 6): at the sternpost is a figure with the crook, similar to the ephemeral "writing" of the same in the dolmen of Rénougat (nos. 12 and 13); at the stem there are two figures with the axe (i.e. two axes = double axe, cf. no. 5 Sotorp) above the PL For axe and H, cf. nos. 7, 16 and 21 and pl. 322, nos. 12-14 and 16-20). For the H with the "staff" or "beam" on it, which is also on the Lökeberg ship (no. 7), cf. pl. 71. Note also the cross sign on the front stem and the sun on the back stem (cf. no. 17).

For the | in the R in the incision of the dolmen ofMané Roullarde (no. 15), see pl. 68. For the radiating R shaped into a mother's breast, a peculiarity of the megalithic tombs of Morbihan (no. 14), see pl. 74, nos. 3 and 4. For the Aries hammer symbol on the stem of the ship of Tegneby Bro (no. 8), see pls. 485 and 486.

Plate 22. *The "crook" and the "year" symbolism.*

We have here an overview of the spread of the crook-rod symbol, in its connection with the wider winter solstice or " year" symbolism, as an applied example of the epigraphic cultural circle theory. In the Jul or year symbolism of the rune staffs, the calendar staffs of the germa-

Irish peasants we find on December 6, St. Nicholas, an old "postponed" Jul or New Year festival (note 87, i. main item), thus besides the cross and year sign (no. i-2) or the split year (no. 3), the crook still in the correct old "spelling" as an open semicircle, in connection with the cross + (no. 6), or with the world or year serpent, the "Midgardsormr" biting its tail Q: placed on the crook, the serpent thus forms the ffl sign (no. 5). Or the crook is connected with the X or year sign and shown radiating (no. 4), like the R (no. 8), which also appears in place of the crook on the 13th of Julmonds (cf. pl. 44). We find the same connections in the summer-sun half-year symbolism (nos. ii-15 and 18), also the representation of the sun in the radiant crook (no. 13). For whole and half year then also, as in the funerary escorts of the prehistoric rock drawings and in the stone graves, the axe with the split year is characteristic: nos. 9-10 (cf. pl. 45 for January 13) and 14-17, which we can likewise still prove in the Old English wooden calendars of the 16th and 17th century, the so-called "clog's" (nos. 19-21).

The Finch "Clog" calendar shows the two sun points of the halves of the year still in the O (No. 19 to 20), while the Ashmolean Clog shows B, the double axe sign (No. 24) and the "Ka" sign of the resurrected, reborn son of God, the light bringer (No. 23), between the two CD (No. 22 and 25). More clearly and more faithfully the prehistoric permanent tradition cannot speak again!

As far as this permanent tradition is concerned, its meaning is again clearly determined by the Anglo-Saxon runic signs, which virtually combine the "year" sign.with the crook into a binder rune, both in round original form and in the angular writing (nos. 30 and 31), as we saw in the Yule symbolism of the calendar staffs (no. 5). The meaning is "year." Interesting is the form No. 32, which is a combination of the 2 sign, the round original form of the *X* rune, the 13th rune of the "long rune series", with the 12th rune ® or its angular spelling to a binder rune. Unfortunately, I must renounce the investigation of this important sign 2> of the so-called "S" spiral in this volume for reasons of the restriction, as was indicated in the preface, and put it aside for later. It should be mentioned here only briefly that the 2 or S sign is an italicized spelling of the $ sign (seeTextabb.4, S-33;Plate 18, Nos. 17-27, especially 27 a and Plate 213). This italic writing looks like a double crook, an upper and lower one for the two year divisions. In fact, among the Old English swan marks of the 16th century (Lincoln 1524), which still show many cult symbolic details, we find, besides the simple crook (no. 34), also with the X year sign (no. 35, cf. no. 4) also still the double crook, the upper and lower (no. 33). It is also right that the winter solstice escort bird of the Son of God (see p. 70 and note 15, pp. (8)-(12); cf. plates 282, no. 4 and 487, nos. i and 2) carries this symbol.

That the Scadinavian as well as the English wooden calendars also embody here a prehistoric and prehistoric permanent tradition reaching back over the runes of the Migration Period, is shown by the Bronze Age evidence in the rock drawings of Ostrogothia, Borgsäterie (No. 28): it is the year-sign split by the crook. The oldest evidence we have Old World is on the colored pebbles of Mas d'Azil, which belong to the late Magdalenian: they show the Year sign (no. 26), also in conjunction with crook (no. 27), as it also appears in the ephemeral "cursive writing" Neolithic Zeiltich in Spain, Callejon del Penon de las Grajas, Helechal (no. 60), also in conjunction with the R sign (see plate 285). In the related Neolithic petroglyphs of Portugal, in the dolmen area of Tras-os-Montes, Outeiro Machado (no. 61), we find again the total complex: the sun with the crook (no. 61 a, cf. pl. 21, No. 7 and 11), the winter solstice /""-sign J (No. 61b, cf. pl. 90), which we will treat in detail in main section 45, the right cross (No. 61 c), the year-sign (No. 61 d), and the sun with staff or ray (No. 6ie, cf. pl. 2, No. 24 and 52, pl. 4, No. 14a-b and 15, and pl. 71).

This is the Neolithic permanent tradition of Atlantic Europe, which leads back to the common Arctic-Atlantic of the Quaternary or Diluvian, as it is preserved as continuity in the prehistoric petroglyphs of North America in the same way:

No. 36 California, Owens Valley, Coso Springs: crook with sun (compare Nos. 61 a and 50).

No. 37. S. Nevada, Hiko Springs: crook with year-sign; in the Owens Valley Keeler petroglyphs, joined into a binder rune, as in the Anglo-Saxon rune series (Nos. 38 and 39, cf. Nos. 30 and 31).

No. 38. S. Nevada, Pueblo Grande de Nevada: Crook and cross (cf. nos. 6 and ii and pl. 21, nos. 8, 18-20), sun with staff or ray and fi sign (cf. no. 6ie, pl. 21 nos. 7, 14, 15, 17, 21 and pl. 71).

No. 41. Group of petroglyphs from California, Owens Valley. From top left: the sign $ arising from the ® year sign (cf. pl. 213), the year ideogram of the solar arc, the worm position (cf. main section 8), with crook and | sign; two solar or year circles; the $ sign, crook, the hieroglyph of the Son of God 'f lowering his arms, and the comb or ship sign.

The last part of the group formed from various entries has an increased interest *for* us, also with regard to the question of the *for mdgut,* the sign connections. That the winter-sun-turning Son of God is the or T etc., the bringer of the new life $, we will find further confirmed in Taf. 353 and 356. The new life arises in the middle or Muttemacht of the year, in the light turn, there where the year circle closes and is split again O, there where the "crook" stands. This is also the meaning of the rock drawing of Yerington, Western Nevada (No. 42): Crook (still in the half-circle spelling, cf. nos. 6,11,19-20, 22, and 25), the $ sign in the triple spelling (cf. pl. 216, no. 15, pl. 219, no. 5, perhaps an intensification formula), the Son of God lowering his arms, the winter sun turning, the water-serpents on the left foot, and the twofold life-sign $ on the right foot (for this cosmic simile, see also no. 50 and pl. 218, nos. 21-30). The Son of God in the cycle of the year "stands" with the "feet" in the winter solstice, in the waters: there the new life arises, where he has the crook. This solar crosier, which we can follow up to the South American rock drawings (No. 43), the Son of God, who carries the sign (No. 44) or the ram's horn, the sign of his then winter-solstice astral animal, solar house animal (No. 45, cf. plate 487) as a symbolic head attachment, carries in the Neolithic rock drawings of South Andalusia, Spain. In the rock drawing of Piruetâno (no. 44), the left arm is placed at the hip as a semi-sign (cf. pl. 302 and pl. 408 B nos. 7-8), while the right arm raises the crook, which has become a hooked staff, next to which the resurrected "Man", in the "Man" Y or "Ka" posture Y of the arms, is depicted small. That this is a votive drawing, the rebirth belief of the grave symbolism, is clear from the other Spanish representations of the younger Stone Age or Stone Copper Age: cf. plate 24, no. 5, the well-known rock painting of Pena Tü (Asturias). On the right a grave stele with image of Mother Earth, as we know it from France as well, next to it a dagger (symbol of the year and grave division, Neolithic an axe), then repeated inscriptions of the figure of the Son of God lowering his arms (no rice dance, as Cabré thinks); on the left in the corner the year or cross god with the crook or hooked staff. A similar representation shows us the Neolithic rock painting from Mujeres, Andalusia (plate 22, no. 45, cf. plate 24, no. 6). Also here we have to do with different entries in *red* and *black (!)* color, which is characteristic for the calendrical cult symbolism of the North Atlantic circle. The figures with the lowering arms are purely symbolic, without legs, reproduced in X form. From left to right: a figure with a snake in his right hand and the crook or hooked staff in his left hand; the ram-wielder with the club, the sky-god, the thunderer, as he also appears as the winter-solar snake-fighter on the Balearic coins (cf. Pl. 129, nos. 5-6 and no. 2); the dolmen sign (cf. rock drawing of Bacinete, pl. i lower right, and pl. 82) and the quadrangular burial house ideogram (= burial pit, wooden or stone setting, stone box, etc., which I treat in next publication, compare plates 195 and 478-480), three more figures lowering their arms, the middle one with Y hand left, and the last one with one hand in the side, as in plate 22, no. 44, again the tomb house ideogram, above the sign of the rising "man" Y. as in pl. 22, no. 44. The last example known to me of the use of the crook-rod symbol in the Norse cult of the dead in connection with the funerary escort ship is offered by the boat inset in the burial mound at Lugnaro, Prov. Hailand, Sweden (later Bronze Age, beginning of the last millennium B.C., cf. pl. 521, nos. 4 and 4a). On port outer side, in the center (left), is a stone cist with a mortuary brandume. A stone slab of the stone box bears on the inner side the carved sign of the crook as a rebirth symbol = "new year", "new life".

If we now follow the trace of the Atlantic cultural journey on the west coast of Africa, the writing systems of the Vai Negroes and the Bamum, as sunken Atlantic cultural property that was formally "preserved", provide us with most important confirmations to the Spanish rock paintings just discussed).[2]

I have already pointed out the relationship of those *tomb house ideograms* in the rock drawings of the Pyrenees peninsula and in the Atlantic writing systems of the west coast of Africa (among others Vai, Bamum), the north coast of Africa (Sahara Atlas rock drawings, Libyan-Numidian-Berber writing), the Sinai writing and the pre- and early dynastic writing of Egypt in the "Rise of Mankind" (pp. 386-405). I will come back to it in detail in a later publication. In the Vai-script the crook-sign (plate 22, no. 46) SM IS CALLED "body, corpse, night", and in the Bamum-script the hieroglyph of the lowering his arms with the cross-hands and the cross-body 5M IS CALLED "night, dark". We will find out immediately with treatment of the Taf. 23 and the North American traditions, which ancient north or Arctic-Atlantic calendrical cult symbolism was preserved here at Africa's west coast. For the winter sun-usual phonetic value SM of the CI "darkness" etc. sign, cf. pl. 138, nos. 18-19. Now, however, the same Bamum writing gives us for the Aries hom ideogram (also with the cross), pl. 22, no. 48, the meaning *puen* "people", and in the doubling (no. 49) *tutu* "above, sky". That the latter ideogram represents an astral-solar symbol of the Son of God "in Aries" (in the winter-solar constellation of Aries), we will examine in the main section 46 (cf. among others plates 485-487). Also the duplication of the symbol, as in No. 49, we find equally over there for the sky god. Thus, according to the permanent tradition of the Atlantic coast of West Africa (nos. 46-49), the Neolithic Spanish rock drawings (nos. 44-45 or pl. 24, nos. 5-6) would have to be understood in such a way that "the one from above", "the heavenly one", who enters night and death, darkness, brings life, "the people". Cf. also the tradition of the Bamum script for the $ (North American "from above and below", "life and death") with the cross = *hku* "corpse" and the same sign with the "man"- Y or "Ka"- Y sign = *li "to* grow up" (pl. 216, nos. 14 and 18, as axis of the sign *lo* "to germinate", pl. 18, no. 26.

If we now consider a group such as Plate 22, No. 50, W. Nevada, Yerington, we find the sky-god as the cross-god and as Y "man," between his feet the $ sign, with the sun and the ray or staff, and the crook or hooked staff on the fl, those connections which we have been able to prove abundantly in the prehistoric petroglyphs over here and over there, in Plates 21 and 22. The crook brings the new light, the new life from the 0, the smallest solar arc of the year at the winter solstice. This is also confirmed by the rock drawing of Little Colorado, New Mexico (No. 51): Crook and H, from which the "man" sign Y emerges.

How restless the oldest cultures of the Orient, the Egyptian and Sumerian, stand on this epigraphic basis of the cult symbolism of the North Atlantic, results from a short comparison. The pre-dynastic and early dynastic linear writing of Egypt shows as formulas (pl. 22, nos. 52-55): Crook and Man sign (no. 52), also as Binderune (no. 53), in connection with the split J sign (cf. no. 61b), the Germanic rune *a* (no. 54, see pl. 90 B and main section 45). It is questionable whether the sign in front of the funerary escort ship of Gebel Sisile, the head of the year-god, (no. 55, cf. plate 20, no. 14) is the angular spelling of the crook or the J-sign (cf. main piece 31, plate 323 and main piece 39, plate 417). Probably, however, the symbolism of the funerary escort ship of El Amrah (no. 50, cf. plate 20, no. 15) clearly shows year-sign, crook and "man"-sign, as we find very nicely attested the crook with cross and the a-rune (no. 59, cf. 54) in the early dynastic grave finds of Abydos. The Egyptian hieroglyph *renp "*year" (no. 57), which is interpreted as "palm leaf rib", as ft is supposed to mean "frond", etc., apparently also goes back to the crook sign or half-arch year sign (cf. pl. 180). It is astonishing to observe, how in the Orientalism these completely senseless interpretations became axioms, at whose validity one is not to touch delicately. As I pointed out for the first time in the "Aufgang", the Egyptian hierogly- phics, the pictorial writing of the Old Kingdom, contains only fragments of the early and pre-dynastic Atlantean linear writing, which may have come once on two ways to the Nile area: once via North Africa, stage - the Sahara-Atlas area rock carvings of the late Older Stone Age and the Younger Stone Age; another time by "man"-ship around Africa, from the Red Sea through the present-day desert to the Obemil: Nubian rock carvings (cf. Main section 49, especially plates 507 and 508, and plates 83 and 84). Their tradition was already completely obscured and in the process of dissolution in the Old Kingdom.

Finally, the Sumerian writing as a cultural trace of the North Atlantic "man"-ship on the coast of the Two Rivers Land (cultural area of the Persian Gulf) shall confirm us once again what has been determined so far. The Akkadian glossaries, word lists with explanations of the Sumerian cult language and writing taken over from the Semitic peoples, give us cross and crooked bar in round and angular writing (No. 56 a-c) as alternating form with the sound value *mag, bar* and the meanings "split, divide", "part", "middle", "half"; "shine", "shine", "sun"; "increase"; "shoot". It is the total complex of that which the epigraphic study of plates 20-22 has yielded. We shall see repeatedly how extensively the cult symbolism of the Sumerian and Babylonian seal cylinders confirms these winter-sun relationships (cf. pl. 26, nos. 2-4).

We want to check now on the basis of some cult-symbolic monuments accessible to us historically, in connection with the mythological traditions, the previous result, in view of the possible permanent tradition of the prehistoric times. Let us turn first to the "New World" so far.

In the Mexican mythology and cult symbolism a dualistic, two-faced calendar deity appears, so to speak the Aztec "Dioscuri", *Tezcatlipoca* "the smoking mirror" and *Quetzalcoatl* "Quetzal snake", the god whose symbol was the horned water snake, which carries the water-green colored feathers of the Quetzal bird as a halo in the neck. This symbol of the winter sun was already mentioned above. We will have to deal with both gods repeatedly in the course of this investigation and the first volume. Quetzalcoatl was borrowed by the Aztecs from an older higher culture of the Toltecs, the people of Tollan or Tula(n). In the later Aztec lore, this figure of the winter-sun-turned-son of God in the waters, in "the horned serpent", has become a half mythical half legendary figure, a priest-king. It is the same development which we can observe on both sides of the North Atlantic: the son of God of the old cosmic myth of the North becomes the bringer of salvation and the hero of cult and culture; - it is the winter-solar "dragon-fighter" of the old world, the Sigurd - Siegfried, the Heracles, the Indra, the Horos, the Marduk etc.. Quetzalcoatl has then been syncretically linked by the Aztecs in their pantheon with their god Tezcatlipoca, who also bears the features of the Atlantean sky and year god. Tezcatlipoca has had to cede one part of his manifestation to the resurrected god of the rising light in the summer half of the year and has become the god of the sinking sunlight, of the declining dying year, while Quetzalcoatl has become the god of the light resurrected from the primordial and underworld waters. Together, then, they represent the embodiment of the pre-winter and post-winter sun-turning Son of God. As such, they form a dual entity, so to speak.[3]) The Tezcatlipoca, who as the dying, underworldly one was called the *tlailauhqui,* the "black one", and as the resurrected one, the resurrected one, the "red one" *(yayauhqui),* now becomes the dead and underworld guide of Quetzalcoatl. He enters into the closest relationship with the realm of the dead in the north, is the lord of the tenth hour of the day, and as such designates the sun, which is close to setting, the sun god, who is swallowed up in the evening (in the sense of the yearly and daily cycle) by the earth, the underworld, death (*co-clan).* In the series of the 13 lords of the hours of the day he stands as the tenth immediately before *Mitlantecutli,* the death god, the lord of the realm of the dead *(Mitlampa), who* is the image of the sunset. He is collocated with *Tepeyollotli,* the "god of caves" and is also called *Ce miquiztli* "One Death". As a revelation of the annual course of the sun's movement*,* its main festival is *Toxcatl,* the winter solstice and new year festival. At this festival the well-known sacrifice of a representative took place, who had been worshipped for a year as Tezcatlipoca and now had to slowly climb the steps of the small pyramid *Tlacochcalco*, located on the road to Chalco, a symbol of the slowly rising sun on the celestial vault. Once at the top, the cruel sacrifice took place: his chest was cut open by the priest with the obsidian knife and the still twitching smoking heart was held up to the rising sun for invigoration.

We must state here in principle that this cruel sacrificial ritual, which in the cults of the Aztecs and Mayas increases in sadistic bloodthirsty orgies, like the demon-frat-like distorted mask symbolism of their gods, belongs to the last and youngest period of this Central American cultural history. If, for example, the excavation profile of the old high culture of Teotiuacan, today's San Juan Teotihuacan in one of the northeastern bulges of the valley of Mexico, is taken for the temporal duration of the Aztec culture, it results that this last one forms only the small superficial layer.[4]) Under it lies the pre-Aztec, artistically superior great cultural layer, which is called Toltec by *Eduard Seler, that* is, from that people of *Tollan* or *Tula(n),* of the mythical

Kingdom of Quetzalcoatl.[5]) The Toltecs were the builders of those two great pyramids, and the palace road of Teotiuacan, "the place where one becomes God". The Aztec legend considered the ruins to be the burial place of the kings of ancient times (hence the name, "where one becomes God", "enters into God", for the miscellaneous), which also lives on in the tradition in the name of the Tomb Road, "Camino de los muertos". The Toltec people of the Teotiuacan culture have been displaced by tribes of Aztec or Nauatlak tongue, who in historical times inhabited the plains of the central highlands. The history of the Toltecs of *ToUan, Tulan* or *Tula* in Central America has been further clarified by Eduard Seiet and Walter Lehmann. The name, however, was brought by this people from an older, North or Arctic-American and Atlantic homeland, with which we will deal further in the main section 52. Two moments we must already note here: the demon, the evil sorcerer, who brought about the downfall of Tollan and its god or priest-king Quetzalcoatl, was - also in Sahaguh's textual tradition - Tezcatlipoca. With his people Quetzalcoatl *tonatiuh iixco* wanders "before the face of the sun" (= to the east) to the Atlantic Ocean, whence they had once come, until they had arrived in *Tillan tlapallan* "land of black and red color", i.e. the *script.* There he gives himself death on the funeral pyre or disappears on the snake raft *couatlapechtli* (motive: midnight, winter-sun journey of the son of God in the snake boat, see plate 132) over the sea. He is said to have promised his return in the form of white-skinned, bearded men.

As we will examine at the end of this volume, the tradition of the Son of God, the bringer of salvation, the bringer of culture, the teacher of the *calendar* and the *script and* therefore of the God with the *symbol of the cross,* can be traced from the Atlantic coast further through Central America to the Pacific coast of South America. That the calendrical cult symbolism (= the writing) was painted black and red, we could prove above in the treatment of the wooden calendars of the North American Indians and otherwise already repeatedly (p. I4,75u. S. (5) note 7). We can determine the same still with the Germanic rural wooden calendar preserved to us since the Middle Ages: see the already above p. 41 mentioned parallel of the winter sun-turning son of God with the horned snake in the old, "Hom- unc" - ("horned snake") - month (plate 128, No. 2) painted in black and red. The black and red painting = writing already appears in the j ungdiluvial cult caves of Atlantic style: cf. e.g. E.g., Plate 337, No. 4, the sign of the Son of God, the "Man" Y, in red color on the ceiling of the "Temple Grotto" of Pech-Merle; we find the same black-and-red painting in the cave of La Pileta (S. Spain), which also belongs to the Atlantean style and already goes back to the Aurignacian (Plate 73, No. 1; Plate 134, No. 1; Plate 350, No. 1.). In the symbolism and writing of the megalithic tombs and cult caves of the Pyrenean Peninsula of the younger Stone Age, this custom is still popular: cf. the monuments discussed above, pl. 24, nos. 5, 6; pl. 377, no. 1. Dolmen de Cöta, Beira Alta, Portugal: black and red serpents and red ("Ul") axe signs, etc.

The whole process of the dying of the "old" Quetzalcoatl, of his disappearance in the snake boat across the sea of the world, is the winter solstice myth: there, where the calendar begins anew, is the place of the writing, the black and red color, the cosmic color of the earth and the new dawning dawning light.)[6]

The evil "sorcerer" who brings the intoxication to Quetzalcoatl (!) and by whose intrigues Quetzalcoatl and his people are driven away, the downfall of Tollan is brought about, is - as was mentioned above - the Aztec god Tezcatlipoca. This was the downfall of the high cosmic religion of the North from the ancient times, of which the Toltecs were the bearers. From Quetzalcoatl, whether from the son of the god of the myth obscured in the Aztec lore, or from the mythical

Priest-king of Tollan or Tula(n) with the "theophore" name, it says in the "Anales de Quauhtitlan":

> And they say,
> that inside the sky
> he worshipped as gods, he called, the goddess with the stem robe, the stem sun god *(Citlalin icue Citlallatonac),* the mistress and the lord of our flesh
> *{Tonacaciuatl, Tonacatecutli), who* dresses in coal, who dresses in blood.
> And he cried out, as they (the ancients) were told, to the *Omeyocan,* the resting heaven chained above the ninefold. And, as they had been told, those who had their dwelling there, those he called, those he worshipped, in humility and in sorrow.)[7]

The old Lord and Lady of Heaven are *Tonocatecutli* and *Tonacaciuatl,* "Lord" and "Lady of our flesh", "of our bodies". We will deal with them further in a moment below. The Mexican tradition shows here already the polytheistic dissolution tendency of the old cosmic sky-god belief. For sky or stemen god and goddess *Citlallatonac* and *Citlalinicue* are only a manifestation form of the sky god *Tonacatecutli.* As the interpreter Pedro de Rios to the Codex Vaticanus A (no.3738, fol. 12 verso) explicitly notes: "He was called *Tona- catlecotle* and by another name *Citallatonali,* and it is said that he is the sign that appears nightly in the sky, which people call "Via di San Giacomo" or "Milky Way""[8]). Of Tonaca-tecutli, in the same place, the same interpreter reports: "This is the image of the first Lord who is said to have had the world, and who, when it pleased him, blew and separated the waters from the sky and from the earth, which before had all been mixed together, and it is he who separated them as they are now, and so they called him "Lord of our bodies" and "Lord of Abundance", and that he gave them all things, and therefore they pictured him alone with the royal crown. -

This one had no temple of any kind, nor did they make sacrifices to it because it was said that it did not want them, as it were to greater majesty."

In the "Codex Telleriano-Remensis Tonaca-tecutli is called 'Dios', 'Senor', 'criador', 'Governador de todo' *(tloque, nauaque, tlaliicpaque, teotlale,* etc.): - all these names would have been applied to this God 'Tonacateoctle', who is the God of whom it is said that he created the world, and so they paint him alone with a royal crown as Lord over all". The second interpreter (Pedro de Rios) adds: - *"A*^{a} *ß*^{man} *never made sacrifices to this God because he did not want them.* All the others to whom one had sacrificed had been men, or times or demons".)[9]

The Anales de Quauhtitlan (p. 17) also report that the Toltecs and their god shunned human sacrifice.)[10]

The Mexican tradition knows itself expressly that the human sacrifice, the "human flaying" *(tlacaxipeualitztli}* became custom only after the fall of Tulan and the expulsion of Quetzalcoatl, thus the old Toltec religion. And the "Historia de los Mexicanos por sus pinturas" cap. 6 also reports that the god Tezcatlipoca, who brought down the empire of Quetzalcoatl, created people and war "so that there would be people whose hearts and blood could be had so that the sun could eat.")[11]

The Aztecs, whose higher religious tradition was still based on the law of "Tula" *(tollan tlamani- tiliztli)*, still knew about a time in which one had worshipped the sky god alone, without temple and bloody sacrifices. And only after the decline of this higher culture one would have begun to sacrifice the humanized nature gods, the demonic season gods. The tradition of the Good Spirit, the sky god of the Toltecs, that tall, white-robed people who came from the sea, is documented again in the north, for example among the Algonkin of Virginia at the turn of the 16th century, according to the report of William Strachey, who came to Virginia in 1610. *Ahone,* the "great god" who rules the world and makes the sun shine, is the good and peaceful god who does not ask for sacrifices. He provides people with all goods and does them no harm. The cause of all evil is an evil spirit Okeus (Oki), who must be worshipped with sacrifices, including human sacrifices.[12]) According to the report of the mathematician *Thomas Herriot*, who stayed in Virginia about 1586, this highest God would have been there from all eternity, and he would have created only the other gods as his special tools with the following world creation and world guidance.)[13]

From the old north land homeland of the Tula(n) peoples, the "ultima Thule", the "white land" of the far north, the same memory of an old purer primal region of the ancestors is handed down to us in the old Indian literature. It is the *sveta-dvipa,* the "white land" at the "white milk sea", beyond the Himalaya, yes the Meru and Hari mountains. According to the Mahabharata, it is the sacred land of *Narayana,* the "son of the primordial man", the Purusha, who is in the year and in the sun. And up there, in "sveta-dvipa" dwell the "Bhakta's", the Narayana with pure cult serving beings, who do not know any bloody sacrifices, but perform their cult by hymns and the murmuring of constant prayers.[14]) Similarly, the Hyperboreans worship the light god Apollo through hymns.

We will deal with this tradition in more detail at the end of our investigation (main part 52). It should be stated here only in principle that the bloodthirsty cult rites of anthropomorphic, humanized nature gods belong to a late and decaying time of the Atlantic culture, which occurs especially in the southern latitudes as a result of the race mixture with dark primal race inevitably. Such a racial-spiritual mixture and decay is the Aztec and Maya religion. On the same pyramid, the solar ladder of the old Toltec religion, which had once served a bloodless sky-god and light cult, the cruel sacrifice of its annual representative was made to the Mexican sun and calendar god Tezcatlipoca. The still blood-steaming heart, torn out of the chest of the slaughter victim while still alive, was held out by the sacrificial priest to the rising sun so that the latter could "eat" and strengthen itself.

The ascent of the representative Tezcatlipoca on the steps of the pyramid represents the ascent of the sunlight. With this "Sonnenlerter" symbolism we will deal in the main part 12. That the pyramids, which in ancient Mexican were called *teocalli* "house of God", had this solar meaning, is still evident from the tradition of the Huichol of the Mexican Sierra Madre. The Huichol still offer small square wooden stepped pyramids as sacrifices, which *in the*

"Heavenly ladder" are called and the ascent and descent of the sun in the sky are to symbolize.[16]) -In this context it is now of importance that Quetzalcoatl, the calendar god and lord of the writing (i.e. originally of the monthly signs of the calendar, the face circle sun year) in the Codex Vaticanus A (No. 3738), foL 7 verso is still shown standing on top of such a step pyramid (plate 23, No. 2). Of the symbols added to him there, the cross + (= "year") on his robe and the crosier, the so-called "wind hoe" (cf. Codex Magliabecchiano 53 and Codex Vaticanus A 6), in his hand are particularly important for us. For the pyramid actually represents the summer solstice as a half-year at the top and the winter solstice as a full-year New Year at the bottom. And as the Nordic runestaff calendar has shown us, at these two sub-points of the year circle, the upper and the lower, stand the cross and the crook (Plate 22, nos. i to 25 and 29-32). Any doubt about the reliability and affiliation of the Old Toltec tradition of Tulan is removed by the findings of the excavations of that pre-Aztec culture of *Teotiuacan* in the highlands of Mexico, which will have to be addressed as Old Toltec. There are the ruins of two great pyramids, of which the Mexicans still knew to report to the conquering Spaniards that one was dedicated to the sun, the other to the moon.

On the east side of the deepened way, which is handed down as *camino de los muerios* "path of the dead", at the edge of the "Rio de los piramides", a building was uncovered by Batres in 1908, which consists of a pyramid wall rising obliquely with a cornice-like projecting vertical wall piece The painting of the oblique pyramid wall represents crooks, that of the cornice step + right crosses (plate 23, no. 4).

Thus Quetzalcoatl, the god who is in the horned, A-shaped snake in the water, at the beginning, the calendar god, is identified as the "year" god, the god of the two halves of the year, the winter-solar and the summer-solar. That he was "the god of the winter" is expressly confirmed by the interpreter of the Codex Magliabecchiano XIII,3 And that he, the god of the two turns, the „.Zwiefache", or his mythical successor, the priest-king of Tollan with the "theophore name", the sky-god, the , .The mythical successor, the priest-king of Tollan with the "theophore name", worshipped the sky-god, the "Twofold", *Ome-tecutli* ("Two-lord") in the highest heaven *Ome-yocan* ("place of the two-ness"), is also known to us from the just mentioned passage of the "Anales de Quauhtitlan" (p. 108).

Another serious confirmation is the fact that his counterpart as calendar god and year god, *Tezcailipoca* also appears with the right cross + as symbol and is equipped with another important symbol, also called *itlachiaya* "with what he sees", his so-called "seeing tool",*tlachidoni.* The small Tezcatlipoca figure from Valle de Mexico, illustrated in Plate 23, No. i, shows the god holding his tool, a staff with a perforated disk on it, "to see with." In the depictions of the illuminated manuscripts, such as in Sahagun's work[16]) or in Codex Magliabecchiano 33 (no. 3 of pl. 23), this disk is divided into 8 parts, four light and four dark, whose scheme, cardinal point cross + in connection with the solstice cross X (also in the symbolic-ornamental form of the "order cross" which originated from it), represent the 8 points of the North Atlantic year division, the 8 "att" or "eykt" of the "dagsmal" or "eyktamark". This is also the basic scheme of the Mexican disc calendar *tonalamatl* ("book of the suns or the days") or the *tonatiuh,* the sun-god hieroglyph (see pl. 30, no. 2, pl. 313, no. i-3, and pl. 186, no. 1). We will come back to this in a moment in the treatment of another form of this symbol, the annual or face circle disk, *anauatl* ("ring"), which the Tezcalipoca also wears as an insignia in our pl. 23, no. 5 on the right.

What is important for our present investigation is that the calendar and cross god Tezcatlipoca, the pre-winter-sun-turning dying God, in the middle of this of his "seeing-tool" also actually carries the sign "year" (D.). Because with the "year" the God embraces, "sees" everything.

The dual of the winter sun, the duality of the two calendar deities and therefore of the deities with the "year" sign CD, the sign of the cross + and the "crook", is also indicated in the Mexican illuminated manuscripts by their juxtaposition, as in the representation of Codex Borbonicus 22 (plate 23, no. 5). Of the symbols attached to them, only the *anauatl insignia*, the year or face circle ring, is important for us here, which Tezcatlicopa (right) wears on the side (chest), while Quetzalcoatl (left) shows as chest ornament the *eca-ilacatz-coz- catl,* "the spirally twisted wind ornament" (which also appears as a simple spiral line, the symbol of the solar arc year, vgh main section 8), and holds the snake in his left hand.

In the depiction of Codex Vaticanus 3773,76 (= Kingsborough 21), the lord of the realm of the dead, *Mictlan-tecutli,* appears in place of Tezcatlipoca, joined with Quetzalcoatl in a double image back to back. Mictlan-tecutli wears the yearly cross as a symbol. Quetzalcoatl, the winter solstice one, is depicted in black, the face half black and half red (winter solstice colors!), ipid, as in Plate 23, No. 5, with a red moustache-like mask framed by a long yellow (blond!) beard. The "big snout" is supposed to futuristically symbolize the "wind-god", the lord of the winter solstice storms. His "yellow" or "blond" beard points to the north-racial origin of this god figure. From this, Cortes and the still North-Racian of his Spaniards are also recognized as the returned Quetzalcoatl and his people, as the "gods" *(teteu)* by the Mexicans, Motecuhgoma's envoys, that their faces are "all white lime faces, yellow-(blond)-haired" *(iztac ixtetenextique tzoncoztique).* "Their beard is long and also yellow (blond), they have yellow beards' ' *(viiac in intentzon no coztic tentzoncoztique).*[11]) And that is why Cortes is solemnly welcomed by the Mexican envoys on behalf of Motecuhfoma as the god Quetzalcoatl returned to his country, according to his own promise across the sea, and dressed in the symbolic costume of Quetzalcoatl.

In his hand the Quetzalcoatl, who is "beyond death", the post-winter sun-turned-year-god, carries the snake-crook *(couatopilli),* as chest-hanging the spiral-omament.

The double figure Mictlantecutli-Quetzalcoatl is above a large skeletal head, which has the jaws wide open and is supposed to represent the maw of the underworld; in it the 17th day sign *olin* "movement" (to which we will return in the main piece 19), the sign of *Xolotl, the* underworld spirit dog of the sun, which descends to the dead. Particularly to be observed is the fl- oma- ment on the skull, which was already not clear to the Aztecs in its actual meaning, and which will find further discussion in the main section 9 "The Ur" and 37 "The winter-sun wolf or dog". This double representation is *youalli-cecatl* "night and wind", the old "Jul" formula, with which we will deal in more detail in the main section 9, ii and 38.

The gruesomely grotesque, distorted grimaces of these gods' masks in the Mexican illuminated manuscripts are the mirror image of the sadistic-bloodthirsty humanized nature power worship belonging to it. God knows to which tragic mixture of races between tribes of North Atlantic blood and deep dark, "Gondwanan" primal races the Aztecs and Mayas owe this mental decline. The primitive pictographic writing of the Aztecs and Mayas illustrates the mental and spiritual cultural downfall to a much more fatal extent than the ancient Egyptian hieroglyphics compared to the predynastic linear writing. For in the pictorial writing of these hitherto representative Central American cultures there is hardly anything left of the old abstract North Atlantic linear writing and cult symbolism of their own prehistory and of the North American prehistoric

Rock drawings remained preserved. How also this Mexican cult symbolism in comparison with that of the North American petroglyphs as an exotic proliferated demonic caricature, the spawn of a hermaphroditic soul presents itself. It is the creation of the priestly caste, the priestly rule, the unfree spirit of the dark primal race of the South, its demonic demon fear, which again and again gained the upper hand in the mixed races and mixed cultures of the Middle Earth region. Its prelude in the old-worldly, North-Atlantic-middle-earth mixed cultures is always that the North-Atlantic priestess and mother of the people, the wise woman and guardian of the former God-freedom of the people, is displaced by the priest, by the theocracy, suppressed or made serviceable by them as a tool. With it also the internal decay of the Germanic world announced itself. Although the downfall of the Germanic priestess is still a more dignified conclusion than the unworthy sham existence of the Roman Vestal virgin or even of the Delphic Pythia, who in the end were only the servants and tools of an idolatrous priesthood and its dark superstition, its deception of the people, its lust for power.

In view of the sublime world, which rises from the prehistoric rock drawings of North America and becomes recognizable in its light in so many pure, beautiful, deeply religious features of the religious traditions of so-called "primitive" North American peoples - in view of this much older and "better world" of the North - it must be called a historical lie and a sacrilege against the higher and sacred, if the spiritual culture of these late Central American mixed peoples continues to be regarded as the main and climax of ancient American spiritual history and is preferred in research. *For the development of the all- and pre-American intellectual history and the older and higher traditions of those late-historical Central American cultural peoples, the research of the "storyless" primitive culture of the "primitive" North American Indians, in the context of the pre-historical Central American rock paintings, is a basic and precondition.*

As I wrote in my paper "Thule-North-America, the New or the Old World."

Due to the progressing complete mechanization and materialization of our life in the past century, we have lost all measures of value for the concept of a "culture". We equate the intellectualistic and technical achievements of a civilization, which already carries in itself the decomposition and dissolution, the death, like the old Rome, with cultural achievements without further ado. We take as a value and height gauge for the "ancient cultures" the art-craft luxury degree of the utilitarian objects, or the giant monuments created with heta-combs of slave life. That a simple stone, a piece of wood, a bone, with few writing and symbolic signs can be a document of far higher spiritual culture, a testimony of an infinitely deeper soul condition than the most precious goldsmith's work of Egyptian, Sumerian or Aztec royal or temple treasures - that we must first learn again.

Let us now continue to follow the selection of monuments by means of the atlas panels.

Plate 24: No. i and 2 are representations of the sky god of the old time from the Mexican illuminated manuscripts. No. i = Codex Borgia 55 (= Kingsborough 60), also depicted in Codex Fejérvâry in stag form, as the 6th in a series of 6 gods. He carries the "horned serpent" crook, like his son Quetzalcoatl (plate 23, no. 6).

No. 2 = Codex Borgia 60 (= Kingsborough 55). The old sky god *Iztac Mixcouatl* and *Ilancueyé,* the old earth goddess, lord and mistress of the middle and the 13th hour, thus of the place of the "two-ness", the division, *Omeyacan* (originally - (D). As Seler (Codex Vaticanus B. p. 240) states, it is this divine primordial couple, from which the genders of the people originate. They are the same as *Tonaca- tecutli* and *Tona.ca-ciua.tl* (see p. 108) or simply *Ueue-teotl,* "the old god" and *Ilama-tecutli,* "the old mistress", "the old goddess" or *Tonan* "our mother", the male part conceived as heaven, the female part as earth, as "hieros gamos", the "holy" or "heavenly marriage" of the Indo-European mythology. To the earth also the ct/><zciZt throat points as earth dragon, into which a person falls headlong. Both deities are the *ilhuicauâ* "lord of the sky" and *tlalticpaquè* "lord of the earth's surface". We will come back to this ancient rootlig- as designation of the sky and light god in main part 39.

As a mark of the "old" god, the old time, the crook he carries in his hand is also represented as the so-called "heron feather staff" *(aztaio-pilli),* the old old white-haired one, with *malinalli grass* tufts. The malinalli grass is the 12th day sign.

Both figures illustrate the good old times, the time of purity of morals, of piety, the golden age where Quetzalcoatl still called them, the dwellers above the 9 heavens, in the place of "two-ness" (p. 108).

For the North American origin of this pre-Aztec, Urtoltec cult symbol, let us first proceed to Plate 25. *Plate* 25, no. 2 is a world picture of the Dakota, which Schoolcraft received from a tribe at the Minnesota-river, Territory of Minnesota.[18]) In the center, the oval, the circle of vision as the world: above, the god of the north and cold weather, depicted in a snowstorm; below, the god of the south and warm weather, depicted in a downpour, with their animals. The god of the north has the wolves, the god of the south has the crow (or thunderbird) and the plover. Above and below, the two opponents are once again depicted separately, and what is important, as the gods of the yearly pole CD, each has two crooks, which are decorated with eagle feathers as sunbeams.

This division according to the warm and cold wind, south-warm-summer, north-cold-winter, is a naturalistic, seasonal, not an astronomical one. Because in the face circle solar year the section north is the summer and south is the winter. This is still expressed in the representation of the Dakota world view, where the god of the north in the upper representation holds the flute in his hand In the cult calendar of the Hopi Indians, which is based on the face circle solar year, the rites (dances, etc.) of the flute and snake brotherhoods take place after the summer solstice, in Powa-müryawü (August), i.e., where the sun begins to return from its ascent towards the north = summer. The winter meeting of the flute and snake brotherhoods takes place after the winter solstice in the Pa month (Pamüryawü = January), when the sun begins its ascent again from its lowest position in the south (= midwinter and winter solstice): it is the *Lenya* or *Tcüa paholawu* "Flute or snake prayerstik-making' 'for the summer solstice festival[19]) (vgh pp. 39-40, main part 1). This "shining crosier" with the eagle feather ornament (cf.Taf.22, No. 4,12 u. 13) depicts e.g. Prince of Wied still in the cult custom in a dance de^ Ischoha Kakosh Ochatâ, a men's association of the Mandan Indians (Taf. 25, No. i).)[ao]

From the monuments studied so far, the association of the crook with the Son of God or God the Father, the Sky God, as the Year-God, was clear. The crosier signifies the division of the year, the division in two, the above and below, at the pyramid of Quetzalcoatl in Teotiuacan, as in the world view of the Dakota. But especially it refers to the division of the whole year, to the midnight of the year, the winter solstice, to the time when the sky seems to lower again to the earth. It is the time of "holy matrimony," when the Son of God, like man, is born again.

This relation of the crook to the Julzeit, as an annual repetition of the world creation, has been preserved in the creation story *Tcu-Unnyikita* ("haze saga") of the Pima, whose calendar staffs have already been mentioned in the "Introduction" (p. 13). From the primeval chaos the spirit of the earth maker, actually the spirit of the "earth doctor" *(Tcuwutu Makai),* had formed in the darkness agglomerating to a mass, which then created the earth with everything on it and also the people by "thinking". Since this first mankind had multiplied too numerous to find still food, the earthmaker decided to exterminate them again from the ground. Then he said: I will bring earth and sky together; the earth shall be like a woman, the sky like a man, and from the connection of both a helper shall arise for me'". Thereupon he hooked *the bent end of his staff* into the sky and pulled it down, thereby pressing all other living creatures to death. The earth then gives birth to a son, called *Itany or Siuuhu* "elder brother.")[21]

As we will see in main section 19, the ideogram of the lowering and the connection of heaven and earth is the sign C or >o< or *xx* etc., which as a Germanic rune, originally "matronimicum", - *ing* means "descended, begotten, born of", and is preserved in old theophore stem names (among others *Inguaeones)* as well as still in place and family names. The rune rtc is the 22nd or third to last pre-winter sun rune of the "long rune series" and forms with the T rune, the angular spelling of C, the 21st rune, the month signs of the penultimate month (November). Here again the epigraphic monuments of Northern Europe confirm the mythological tradition of North America.

The mythology of the Pima, who belong to one language family with the Hopi and Aztecs, offers in this further strongly darkened creation story directly the text to the discussed representations in the Mexican illuminated manuscripts of the sky god with the crook and the earth goddess (plate 24, No. i u. 2). From the north, myth and symbol reached Central America. This becomes clear if we follow the traces of this myth and symbol further backwards to the north. For the fact that the crook represents the calendrical symbol of the descent of the sky on the earth = winter solstice, is a motive, which can be *naturally only of Arctic origin.*

Let's draw on a Passamaquoddy myth to illustrate. The Passamaquoddy belong to the Abnaki Confederation, an Algonkin group in Maine, on the Atlantic coast. The mythe in question is also a winter solstice mythe whose main motif is the struggle of the Son of God, the bringer of salvation, with the winter solstice serpent. In ancient times, Glooskap had an evil sorcerer as an enemy, who turned into a snake *(At-o-sis) in the* hope of overpowering the master. Glooskap once met a boy *'Nmmoks-wess,* the "marten" of the Algonkin myths, the *Abistonoochder* Mimac, who, as the "companion" of the god, is either the embodiment of the sun or the light- and life-giving warmth of vegetation, or originally the reborn young god himself. He had a magicFZö/e that allured all the animals. Once, when the master was "far away", the flute broke (winter motif). The boy became very sad and goes into the "wilderness". On his "return" Glooskap misses the boy. The "grandmother" (Mother Earth) mourns this. Glooskap goes out to look for the boy. For *three days* he follows the trail through the *snow.* On the *third* night, he hears someone singing in a *cave in the* depths, the magical chant that the *m'téoulin* "magician" sings when in great distress and near death. Glooskap describes a *circle* around the spot, thereby looks down into the depths and discovers a wigwam. It is the voice of the boy who sings the magical chant against the snake He shall seek a *straight stick at* its bidding. Glooskap realizes what has happened: the great serpent *At-o-sis, who is in the* wigwam, has killed the boy by

The snake is drawn into the wilderness by magic and sent out to find the straight stick. Glooskap sings softly to him to look for a crooked stick and further what he should do with itL The snake is terrified of the crooked stick. The boy stabs out the eyes of the snake At-o-sis with the end of the hooked stick made glowing in the fire and blinds it. The snake, which pursues the fleeing man, is slain outside by Glooskap.)[22]

We will follow in the main part 9 ("The Ur" 0) and main part 13 (The winter solstice, midnight snake) this winter solstice motive further on the basis of the monuments and see that the death-threatening winter solstice snake D is the smallest solar arc of the year, where the sky seems to lower on the earth and the sun is "caught" in the "snare", the snake (1 or Ä). We will see further in main part 9 that the 0 and the crook R appear in formula connection, as we could already observe in plate 21 (No. 6. 7, 14-17, 21) and plate 22 (No. 40-41, 50-51) or with the snake (No. 42 and 45).

The connection between snake and crosier in connection with Quetzalcoatl, the winter-sunny son of God in the H serpent, we could also still prove in the representations of the Mexican illuminated manuscripts (plate 23, no. 5 u. 6). In the depiction of Codex Borgia 55 (plate 24, no. 1) the sky god seems to fight the "horned" serpent head of his crook.

Let us now follow the discovered trail to its starting point, the Thule culture circle of Arctic America. In the lore of the Copper Eskimos, which is already completely darkened Asian-demonic, still appears the figure of a sky spirit *NigsMik,* who is very much feared, because he carries a big *hook (nigsik),* with which he pierces his enemies. He punishes the violations of the taboo, the prohibition of work during *the dark days,* when the women sew new fur clothes in the Jul- time. An equally sacred rest from work also applied to the Germanic winter solstice. Nigsillik then breaks the ice and drowns the people. When he rages around the winter house, one must observe complete silence, otherwise Nigsillik will come in and kill the occupants.)[23]

So here the hook or crook as a symbol is explicitly connected with the primeval night of the winter solstice and with a special secession form of the sky god. Also here the hook or crook brings death in the time of the descent of the sky on the earth, as in the Passamaquoddy myth: naturalistically also originally a calendrical parable of the dangers which threaten the people in the nature in the time of the hook staff sign in the calendar.

That the Eskimo of the Bering Strait also still knew this symbol of the winter solstice horned serpent in the D, *pal-rai-yük,* the death-bringing one dwelling in the waters, we will discuss on the basis of the cult symbolism connected with it in main section 13 (cf. among others plate 116, no. i and plate 133, no. 1). Here again a complete paleo-epigraphic community between North America and Northern Europe emerges, which has its origin in an Arctic-Atlantic cosmic winter solstice myth.

Let us now go through the prehistoric and historical monuments of Atlantic Europe:

Pl. 24, nos. 3 and 4: Crook of slate, Casa da Moura, Portugal. Specifically Portuguese finds of the Megalithic Culture period of the late *Late Stone Age. Similar pieces have been found in Guadeloupe in* the Lesser Antilles (Collection Guesde in Musée des Colonies, Palais d'Industrie, Paris) and *further afield in the Antilles* (Musée de Varzy, Nièvre)_[M] *)*

Of greatest importance is the ornamentation of this, as shown by the perforation, on the robe as an- 8" hanger carried salvation signs: it consists of a *radiating wreath at the edge!* So we have also here as grave symbol the "radiating" crook or hooked staff!

If we now take the Neolithic monuments already discussed above (pp. 103-104), Plate 24, No. 5, rock paintings from Pena Tu (Asturias) and Plate 24, No. 6, rock painting from the cult cave of Mujeres, southern Andalusia, once again here as a summary, these monuments from the Pyrenean Peninsula also confirm the North and Central American overheavals. In the former, the cross god with the crook appears at the grave site along with inscriptions of 'f' figures; and in the second, we saw a figure with snake and crook or hooked staff, dolmen and tomb house (stone box) signs, other '[' figures, and on the right, the sign of the T Risen One.

From the monuments are further mentioned:

Plate 24, No. 7: Coin (quinary) of the Aedu, Dubnocov-Dubnorex. God of war (?) with head of a fallen enemy, boar and crook.

The great importance of the Juleber, the winter-sun-turning animal with the Gauls, which is handed down to us likewise still from the Nordic saga time, I hope to discuss in detail in the "Urglauben" on the basis of the monuments. From the Irish myths and sagas up to the Indian myths the boar still appears as a winter-sun-using and therefore underworldly animal. The Celtic coins offer epigraphically richest evidence for this. Plate 24, No. 8: Coin of the Namnetes, Gaul, depicts the striding god with crook and Ulo-knife and the ^-sign, the winter-solstice rune „*dceg,* day," or *man* "man" or *sünt (sund),* see Plate 7, Nos. 14-17, p. 56t. About the meaning of the Ulo-knife, the symbol of the pre-winter solstice Son of God T> the Year-God, see main part 36, especially plates 364-367. We will see there that Ulo-knife and crook or hooked staff are secured to us by the mythological and the cult-language tradition of the Eskimo as Arctic-Atlantic winter solstice symbols.

For the Scottish-Irish cultural area, for the continuity or permanent transmission of the cult symbolism of the Megalithic culture time, the Tuatha Dé Danann, in the mortuary cult symbolism of the Columban time, the following two monuments, gravestones of Bressay (Shetland), may still be consulted. Both bear inscriptions on the side in the Ogham script, which is probably a Druid invention as a priestly secret script and was put in place of the old Neolithic runic script of the Tuatha by the Celtic conquerors. The inscription of No. 4 is said to read: *Benres Meccu Droi Ann,* "Benrhe, the son of the Druid, cherishes here".

The stones show in each case two men in long robes which face each other with two held out crooks, actually ( ) = year division = "new year". This results also from the two dogs, which form the O and/or 4p rune, the angular form of O and/or ® with the open maws held against each other. On both stones as main motif the ornamentally designed (^ "year" sign of the old Irish calendar (see p. 36). On No. 4 below the ^-sign, between the two men with the crooks, a horseman with the S -sign, an italicization of the sign of life and descendants (cf. pp. 89,102), which I can no longer treat in this volume. Under it the big dog as dead and underworld animal and - the boar. For the dog (No.4) or the two dogs (No.3) as winter solstice and underworld symbol, vgL main sections 31 and 38. For the two " year"-serpents (ofNo.4), which surround the(^)-sign and hold the child, the wiedergeboreneh man, in the mouth, bring, vgh main sections 17 and 18.

Plate 26, No. ia-b: For the migration of this North Atlantic winter solstice and funerary symbol, the crook or hooked staff, to the Orient, here may be a funerary vessel of the Copper Age cultural area of southeastern Europe from Bachmut on the Don, southern Russia (beginning of the 2nd millennium BC), should be mentioned. The vessel shows in the view no. i a above at the rim right twice the rectangular form of the year sign (cf. pl. 2, no. 6, 40b, 46b; pl. 7, no. 18b, 20a, 21b); in the view no. ib there are two crooks with a cross at the top of the margin, a single cross and a binderune, which consists of the A and an apparently cursive writing of the crook sign (cf. pl. 22, nos. 27 and 60; pl. 21, nos. 12, 13, 18, 21). The formula connection crook and A was already mentioned above (vgL pp. 101,102,103, 105 and pl. 21, no. 7, 14-17, 20-21, pl. 22, no. 40-41, 50-51) (see further main part 9, pl. 83).

mm Wf

No. ia **No. ib**

Text Figure 12. Symbolic characters on the vessel of Bachmut, Don region.

No. 2 and 3. two Hittite seal cylinders as another stage of the migration of the North Atlantic cult symbol to the Orient in the course of an Indo-European people.

No. 2 (Ward No. 928). Above left two seated figures holding the crosier towards each other, actually Q; below two lions, Sumerian *ur-ur* = originally = A A or AA- Sumerian *ur,* however, also means "dog" and "man": the two lions stand as a younger oriental substitute in place of the two dogs (cf. plate 25, no. 3) at the A or AO, the winter solstice symbol, where the Son of God, the "man" is reborn, arises again. We will return to both motifs in detail, especially as far as the Orient is concerned, in main sections n and 37. In the center the mother or the earth goddess, opposite her the young, resurrected god, behind him the bull's head (North Atlantic = winter solstice constellation, later Babylonian = spring equinox constellation) with the shifting hand underneath: for this motif see main sections 41 and 44, where I will treat these monuments further. Between the mother-goddess and the young son of God the year or sun wheel in Hom (= new moon crescent). No. 3 (Ward No. 933). The young reborn, resurrected Son of God in the "radiant ur" A (see main section 9), above which the winged solar disk rises. The figure on the right holds the hooked or crooked staff above him; on the left, the mother or earth goddess (?) in worship. To the right and left of the young god, the winter-sun-using shifting hand and the fish, the younger southern alternate form for the winter-sun-using serpent (for this motif, see main section 14, 38 and 41). Right above the rising eagle (this motif ,eagle and A, will be treated by me in a later publication); below him the ibex (= Julbock) and the water of life vessel (?).

No. 4: The young resurrected god *Teschub* or *Ta.ru* with crosier and boomerang or sickle sword (see main section 31). Behind him the hand of the leap days, in which according to Egyptian tradition the gods are born; above the resurrected sun in new moon crescent and the mother goddess, on the left a worshipping figure.

All further representations of the crook or hooked staff in the old oriental seal pictures, and there are manifold, point expressly in their connection to the old winter solstice and New Year myth. They would be a worthwhile task for a special investigation.

No. 4. As conclusion the hook or Kmmmstabzepter from the grave of the king *Tut-Auch-Amon, the* son-in-law Amenophis IV (Echnaton), the great unfortunate reformer of Egypt, in which by the Hittite marriages of his ancestors age-old north Atlantic hereditary memory had awakened.

The scepter is made of gold and dark blue glass paste, real winter sun wendy symbolic colors from ancient myth.

The king as the son of the sun and God, as the representative of God on earth, must also lead the signs of death and life = new year. And it is probably a tradition from the predynastic cult symbolism that the Egyptian king still leads the sovereign insignia *ankh* "life" (= £ and +), the so-called "scourge", originally Y and the hook or crook staff.

It is the same crook, the *lituus of* antiquity, which Zeus, the king of heaven, wields as a scepter, which was the emblem of sovereignty of the priests among the Italics, the *perca arsmalia (yirga ritualis) of the* Fleming conducting the sacred act. The Italic monuments still allow to trace the evolution of the symbol, from the simple hooked staff of the oldest monuments to the triple coiled spiral staff of the 1st century BC.

And this sign of the year-God, the year-splitting, as a sign of the new life and the rebirth, remained the sovereign sign of the Roman-Christian priest, the bishop, who as a servant of God had to guard and proclaim the reformation of the Galilean from the land of the horned dolmen at the Sea of Galilee, the message of salvation of the north country, which had long since been misunderstood: That God so loved the world, that he gave his only Son, that all who believe in him should not perish, but have eternal life after body and soul, the rebirth in the holy chain of kinship, of generation, that life which is of the light, of the "year" of God.

j. MAIN

The North Atlantic Sunjab: the 6 or 8 points in the circle

Dhe sign of the 6 or 8 points in the circle or around the center we have in the i. main part with the discussion of the old Norse year and day division, the*dagsmark* or *eyktamark,* already met and briefly treated in Taf. 3,16 and 19.If wereturn toour starting point the Arctic-Nordic culture area, the former Thule culture of North America kas, in the permanent tradition of the Alaskan Eskimooffers usa revealing monument

Plate 27, No. 1, *tunghak*or yw-df, cult mask of the Alaskan Eskimo (Mus. f. Völkerkunde Berlin) These cult masks once played a major role in the winter and winter solstice cult rites of the*In(n)uit:*in their wearers embody the relevant cosmic and elemental spirits*(inua),* as in the *kaishinas of the* Hopi and the *kâko* or *kâ'-kâ*of the Zuni Indians. Heavy wooden masks, like this piece, hung from the ceiling on a strong rope: the wearer stood behind it, had the free-hanging mask tied in front of his face and rocked it back and forth during the ritual dance, in a sense reproducing their own movement with it[1]Also here the old, already darkened, cultic tradition finds itself as a result of the contact with the european-American civilization and the ChristianMissionierungin full dissolution, so that Einzelheiten with regard to the meaning of the cult symbolism of the masks were hardly to be preserved or are[2]If we look at the present mask, we see a bearded faceenclosedby a ring disk, which carries 8 points in circle arrangementFrom this ring disc two arms emerge at the top and two legs at the bottomThe hands have a circular round perforationin the palm From the upper circle or disk half or division (D goes a small

Figure, head and torso indicated in outline, emerge. The whole disk was originally surrounded by a wreath, consisting of wooden arrows and eagle feathers, as a symbol of the sun's rays.

We will come back to the details of this solar mask in detail in section III, "The Son of God":

For the god in the "frame", in the circle of the face, in the year ® or ® or etc. cf. main part 30, "The year- and the cross-god", especially pl. 313 and 314; for the "stigmatized hands of the year-god, in which he holds the high sun of the year in the summer solstice points (NE. u. NW.) of the circle, vgh pl. 305 and pls. 381-384 (The „U1"-God)[3] ; for the "man" Y emerging from the division of the head of God, the "year"®, from the "thinking" of God, cf. pls. 304 and 305, and the already discussed pl. 2, nos. 17-20, 21-23 and 24.

The "stigmatized" hand also still occurs as a healing sign or amulet among the Alaskan Eskimo, as shown in Fig. No. 2, Plate 27 (Mus. f. Völkerkunde, Berlin). The palm contains the yearly ideogram of the three concentric circles (see main item 8) and the 8-division is indicated by the dotted + cross in the three circles and by the ends of the X-cross arms outside the outermost circle. We have already discussed this 8-division of the calendar disc *(sisslak)* among the Alaskan Eskimo above (p. 29) on the basis of the piece of pl. 47, no. i: it clearly shows the main division 4- and the subdivision X, the 8 points of the Old Norse *dagsmark* or *eyktamark.* We find the same symbolic 8 dots around the God's or Sun's antlitz on the tobacco tins of the Alaskan Eskimo (pl. 27, no. 4), also rendered by 4- -cross of four ^-signs and a subdivision X of four y-signs (pl. 27, no. 5). The relation of tobacco smoking and the pipe to the solar cult rites is everywhere attested for North America. As the pipe appears in the solar myths in connection with the sun-god or the son of God, the bringer of salvation, the Kultheros, as year-god. We will come back to this in main part 17 (see plate 176).

The same God's face in the 8 points, the 8 *att* "cardinal points" of the old Norse year division, shows a mask of the Bering Strait Eskimo, from the tundra south of the Yukon (plate 27, No. 3). The 8 points are represented by wooden stakes, which surround the face in a circle at the edge. Within this circle the face is enclosed by the "horned serpent" *pal-rai-yuk* (with which we will deal ims in the main part 13 and 18) and namely by the symmetrical double image of the two "year" serpents O = ® (see main part 18). On the lower lip at the mimd angles the mask bears the same two pegs as indicated on the box (plate 27, no. 4), but on the forehead the radiating sun sign O" emerging from the head. A halo of reindeer hair surrounds the mask[4] .

That the Alaskan Eskimo mask (Plate 27, No. 1) is depicted *bearded* is a very important detail that points to an ancient, pre-escimoid tradition. The Eskimo of Asiatic race in North America are not bearded. But those enigmatic tall, "blond Eskimo" who are still to be found among the tribes at the Coronation Gulf, and who became more closely known to us through the research voyages of *Diamond Jenness, Vilhjalmur Stefannsson* and *Knud Rasmussen.* I have in my essay "The Secret of Arctic Atlantis" (Atlantis special issue "Die Woche", No. 38, August 29, 1931, p. H44f.) that we will have to see in these tall, blond bearded "Eskimo" at the Coronation Gulf the last survivors of that *Tungit, Tunit* or *Tomit* people, which according to the common Eskimo tradition was the carrier of that newly discovered pre-Eskimoid "Thule" culture from Hudson Bai to the Bering Strait. We come to the question of the "Thule" culture and the Tomit or Tungit peoples in main part 52 in detail. Here it should only be emphasized in principle *that the cult symbolism of the Eskimo originates from an older, prehistoric Arctic-American culture, which is not Eskimoid and not Asian, but can only be of Arctic-Atlantic origin.*

The name of this light-blooded Arctic-American native population in Eskimo lore, from the Coronation Gulf to Greenland is *Turnrat, Tornrin, Tornit, Tunit, Tunnit, Tunnersiut, Tungi*[6] . As *William Thalbitzer* has pointed out, this folk name of the Thule culture bearers is a "theophoric," god-bearing name, the name of a sky god that can be traced circumpolar[6] . The name of this sky-god, *Tanara,* with the northernmost branch of the Turks, the Yakuts at the Lena River, designates the divine protector, also the protective spirits of the house and in modern times also the sky-god of theChristians. The Mongolian Buryats call this supreme being *Tengeri,* a form which reminds of the Alaskan Eskimo *tungra,* as the *Tanara of the Yakuts reminds* of the South Eskimo *Tunera* in Alaska. *Tungra*, however, is the name of the auxiliary spirits which every Eskimo shaman, the Angakkok, has. They embody themselves as *inuas,* spirits of the universe, also in the tunghdk-masks and their wearers. "Tungra" means, as Thalbitzer has already formulated elsewhere, "his auxiliary spirit from the "Tungrit"-Vqlk[7] . The same name we find among the central Old Turks for the highest deity *Tängri, Tengre,* apparently the same name as among the Buryats, which is found within the Finno-Ugric peoples in Siberia, among the Woguls, as *ton%* "spirits" (local deities), among the East Yaks *Tarn* "spirit of fire", *Taren* and *Téren* in different dialects is called.

As we have already seen above in the treatment of plate 13 (No. 4-5), the sky god is not represented differently on the Altai shaman drums than on those of the Yakuts (plate 314, No. 3): it is the god of the world picture, the cross and year god, the lord of the 4- and X> the lord of the sun. But we got to know the same ground plan of the Altai drum (plate 13, no. 5) in plate 4 for the Lappish "Runebomme", the shaman drum (no. 14c-d), as for the old Chinese or North to Central American sun hieroglyph (no. 16-24), also for the sun mask of the Haida Indians (no. 23) from the NW. coast, the neighbors of the Alaska Eskimos.

The examination of plates 4, nos. 14-15 and plate 7, no. i has already shown that the cult symbolism of the Lapp "Runebomme" is closely connected with the Old Norse calendrical cult symbolism, a connection whose prehistoric stages we will further examine (vgL main section 31 "The Cathedral God", plate 328; main section 29, plate 307 B, nos. 7-10; main section 9, The "Ur", plate 72 B, nos. 17-22). But if this prehistoric cosmic-calendar cult symbolism reaches from the younger Stone Age to the runic series of the Migration Period and to the runic calendar staffs and via the Lapp "Runebomme" to beyond the Ural Mountains, we cannot be surprised if we find the East Yakish god name *Tarn, Taren, Ter en,* among the Chuvash on the Volga as *Tora, TÖT.* He is the same sky deity who was called *Thörr* in Old Norse*, Thunar* in Old English, *Thonar in Old* High German and *Tartarus in* Old Celtic (= Yakutian *Tanara,* Eskimo *Tunerd},* the god who was "Thor belgbunden" (see p. 21 and 72) in 0.

This name of the sky god belongs to that Arctic-Atlantic primal language, the cult language of the "Tornit" peoples of the Thule culture, from which the later Indo-European peoples have emerged. From this pre-Indo-European primitive language also still comes the word iliöut*, ilioun* "sun" in the Greenland Eskimo of the 17th century, whose common North-Atlantic root *il-* "light", "god", we will examine in main part 36.

The beard of the *tunghak mask of the* Alaskan Eskimo, the year-god in the 8 points the 8 *att* "cardinal points", points to the Thule culture peoples of Arctic-Nordic race, to the *Tungit,* *Tornit,* and connects us motivically again with old Central America, about the *Toltecs* who came from the north, the people from *Tollan* or *Tula(n),* the Nordic, Atlantic original homeland, the "ultima *Thule".*

On the Pacific coast in Guatemala and Salvador, *Pi-pil,* the language of Toltec immigrants, has persisted to the present day. The Pipil are tribes with very ancient *Naua* (or *Nahuai)* languages, whose separation from the main tribe must have occurred long before the formation of the classical Aztec of the conquest period. They are /-dialects, as opposed to the //-dialects, *Nahuail,* Classical Aztec. In the Pipil of Izalco the sun is still called *tiinâl* = Aztec *tona-tiuh* "sun". Now "beard" is called *tén-tsün* and *tëntiun-sütsit* "strong-bearded", which is formed with *süts.t* = Aztec *xochitl "*flower" (= Maya *ahau* "lord"), the 20th day sign, the symbol of the sun. It is further important that with the Maya *(u)mex kin* "sun beard", denotes the sun rays *(rayos del sol)* (for the hieroglyph *kin* and its North American and Arctic-Atlantic origin see plate 4, no. 24)! The bearded Pedro de Alvadro was called *tonatiuh* "sun" by the Mexicans and the bearded Spaniards also *teules* "gods", Mexican *teotl.* But *teotl* is actually the sun god; compare *teoU-ac* "god went into the house (of the earth)" = sun went down. So here in the Pipil a correspondence with Maya® is shown.

To this again the Maya tradition is correct, according to which Naua (Itza) under a semi-divine leader *Kulkulcan (= QuetzaLcoatt}* immigrated as mercenaries in Yucatan, founded here the cities Chich'en Itza and Mayapan and were driven out again in 1436 by a general uprising of the Maya[10] .

It was mentioned in the previous main section (p. in), how according to the belief of the Mexicans Cortes and his "lime-faced" and "yellow"-(=blond-)bearded Spaniards were the returned Quetzalcoatl and his Tula people. Now the "lime-faced" painting of the Alaska mask is striking (plate 27, no. 1). The year-god in the 8 points is white-faced and bearded, like the Quetzalcoatl, the calendar and year-god in the face-circle, in which + and ;; (cf. pl. 119, no. 5 a and pl. 313 A 2, and i and 3, respectively). The white god, the lord of the sun clothed in white, in backward tracing of the Toltec trace, the Tu'a tradition which came from the north, now reappears with the nearest neighbors, the Pueblo Indians. Among the Hopi of NE. Arizona, who belong to the Shoshone linguistically related to the Aztecs, the sun god Kachina *Tawa* is depicted with a round mask, the details of which we will return to in main section 24. Important to us, in comparison with the Alaskan Eskimo masks (Plate 27, nos. i and 3), is the disc shape of the mask, which is enclosed by a braided corn sleeve in which *white* eagle feathers are radially attached. The mouth is represented by the X "tag" character (cf. pp. 56-57). The name *Tawa,* from the stem *tau-* (cf. p. 51), is related to Aztec *tiuh* in *tona-tiuh,* a Ur-North Atlantic word meaning "god," "light*', "day," "sun," and accordingly appears in Indo-European (Note9, p. (5)). We will come back to this great cult-language word-clan in detail in section III "The Son of God". The Tewa Indians, a Pueblo tribe, which was already mentioned above (p. 40) in connection with the face circle sun year, which is also still preserved by them, also belong to these god-sun children. The Tewa call the sun *t'arf,* a word formed with the root *t'a* "day." According to their tradition, the sun god wanders along the sky, clothed in *white* deer skin. He has a beautiful face *(tse) that is veiled* by a mask. The sun mask is called *t'arfâ* or *t'ambi'ä,* from *t'arf* "sun" and *a* "mask" and 6" possessive[11] . According to Zufli Indian tradition, the sun, as a shield of burning crystal, is carried by the *Yä-tokla,* the "light holder," "light bearer," the sun father, on his daily celestial migration from the east carried to the west. The prayers are addressed to him, the invisible and esoteric bearer, the power behind this day gestim[12] .

This sun shield *Swalin,* which stands before the "shining deity" (Grimn. 38), we got to know above in the treatment of Taf. 12 and 12 a We have seen that it was the solar year disc ® and ;; or the 8 points around the center, the cosmic cult symbol, which connects North America and Northern Europe to a common North Atlantic cultural circle.

It is therefore self-evident that the great radiating *tonaiiuh* or sun-god mask is found among the Aztecs in the same way as among the Alaskan Eskimo, as a tradition of the Tomit peoples of the Thule culture. Act 27, n. 6 shows' such a mask worn by an altar boy during the ear blood sacrifice. Sahagun reports that the priests offered blood from their ears to the sun at its rising every day of the year, and likewise on the day of Nahui Ollin, when all the people, old and young, drew blood from their ears, during strictly observed silence, before the painted image of the sun in the temple of *Quauhxicalco.* The women painted *circles* on their faces with the blood. This ceremony was called *Nenacazteqwiliztli* "making incisions in ears[13] ".

If we continue to follow the backward trail northward from the Pueblo peoples, we find the *Yä-tokia,* the "light holder", "light bearer" of the Zuni with his sun shield correspondingly among the Navaho, a nomadic Athapaskan tribe originating from the north and related to the Apaches (Apatschen). It is the figure of the *Tschohanoai,* the bearer of the sun, who takes the sun from his back in the evening and hangs it on a wall peg in the west of his house on the bank of a large water, where it still swings back and forth for a while until it finally hangs still[14] . That the sons of the sun, the twins of the gods, *(Nayenezgani* and *Thobadschist- schini* among the Navaho = Zuni *Ahaiyuta* and *Maisailema* and Hopi *Pöokonghoya* and *Baläongahoya* or *PaLäongahoya} have* to move to their father's house through the two clashing rocks (Sym- plegades motif: flfl, 00, AA, etc., cf. main section 11) explicitly points to the winter solstice in the south. Likewise, that they had to go through the two serpents Q (cf. main item 18). The Alaskan Eskimo mask (Plate 27, No. 3) shows the two horned year-serpents whose jaws meet at the bottom, in the *south, at the* winter solstice. In exactly the same way, the horned serpents enclose the Aztec 8-fold divided calendar disk *(tonaL-amatl,* cf. pl. 136, no. 1) or the ball-ring stone *[tlachtemalacatl,* cf. pl. 186, no. 2), also a cosmic symbol of the face-circle solar year: the heads meet on the lower or south side. The sun shield is the "sun mask", is only the sensuously perceptible manifestation form of the Son of God, as celestial wanderer and year god. In the last section of the backward northern line of connection the solar mask appears more frequently in the cult custom and in the myths and legends among the tribes of the northwest coast, where we have approached the area of origin accordingly. The solar origin of the people forms the basic motive of the creation sagas. In the *Skr qomic, Qä'is* or *Qa'aqa* created the sun, the earth, the sea, people and animals[15] . Among the Kwakiutl*, Se'ntlae,* the sun, descended to earth in the form of a bird (the "escort bird" motif) and transformed into a human being who, with a woman, begets the race of S^sinZ/^. His son is called *Tsqtsqâ'lis* and inhabits the house with the solar cosmic symbolism, including the large representations of the sun on each of the four walls[13] . The incarnation of the god, the son of the sun, is also expressed in the myths of the Kwakiutl by the fact that *Se'nlé,* the "son of the sun", who had descended to earth, takes off the sun mask and thus becomes a human being, an ordinary mortal[17] .

It is the same view, as among the Beringstrait Eskimo, that the bearer of this *tunghak-*

mask embodies the *inuas,* the cosmic or elemental spirits, and this incarnation is lifted again with the removal of the cosmic-symbolic mask. The armorial post of the *St'sintlè,* the solar family, shows a row of superimposed copper plates, above them a man with raised arm or arms (Y or Y motif?, cf. plates 341 and 342) and at the top the solar mask, surrounded by 8 spokes or rays (plate 32, no. 1). And this sun mask *(Tle'-sela-k'umtl)* is characteristically used by the Sf'sintb for the *winter dance.*

Let us now go through the small selection of other monuments of the 6 or 8 points in plates 28-30:

Plate 28. no. 1. ivory earrings of the Alaskan Eskimo (Mus. f. Völkerkunde, Berlin). The 8 points O of the solar year. In the selection of earrings given by Nelson from the Bering Strait Eskimo, the 8 points also appear as motifs in the X-cross, like the three concentric circles (cf. our pl. 27, no. 2) or the ZwwgÄafe masks[11] . So we have here the same connection as in the "tunghak" mask (plate 27, no. 1).

No. 2. cult stone, found in H0iby Sogn, Ods Herred, Denmark (younger stone age): 6 (or 8 ?) points around the center enclosed in a circle. The very primitive design in the raw material does not reveal whether the lower or 6th point was moved further to the left as a result of chipping of the hole that was started, or whether there were originally two more points in this chipping.

No. 3. clay disc with 6 holes in a circle (recent. Stone Age, West Prussian Provincial Museum, Gdansk). Bread form for flat bread, like today's Swedish "knäckebrot". I will return to the year symbolism of the cult breads as "body of the Lord" in a special publication.

No. 4. painted pebble from Mas d'Azil, France (epipaleolithic).

No. 5. spindle whorl from Hohen-Wutzow, district Königsberg, Neumark (older or Germanic Iron Age, Vorgesch.Museum, Berlin). Of the 8 points, 6 are indicated:

NW-NO
W-O
SW-SE.

From the south point (winter solstice) the 8-branched tree of the year or tree of life grows upwards, from the north point (summer solstice) downwards again. We come back to this so important monument in detail in the main part 15 "The year, world or life tree".

No. 6. net sinker (?), Migration Period (?), (Mus. Groningen): the 6 dots as a sign of salvation.

No. 7. cult stone of Achmtorlie, Dumbartonshire, Scotland (later Stone Age - Bronze Age). On the summit of Ardconnel Hill, State of Auchentorlie, Parish of West-Kilpatrick, this white sandstone rock is located in a basin between the hills, which is open only to the south, towards the Clyde. Of the petroglyphs, the god or year hieroglyph of the 6 points around the center, in a circle, in connection with a *snake, located in the* left center, is of importance for us here A second snake representation a little more to the right below; next to it on the left and elsewhere systems of concentric circles ("worm layers"), to which we will return in main section 8. Countless bowls or cups, also in the ^-connection (see main section 21)[19] .

No. 8. cult stone, 400 meters north of Hjulatorp, Bergs Sn., Kronobergs Län, Prov. Smäland. Sweden (recent Stone Age-Bronze Age). Strikingly, the name *Hjulatorp means* "wheel-village" (i.e. tenant farm), also the name of the /$^x{}_4$ mile southwest of Hjulatorp lonely and remote place *Tolf- soldbacken* or *TolfshaUabacken* ("12 sun hills" or "12 hall hills"), where the same "rings" as in the rock drawing of Hjulatorp are supposed to be found[20] . These names explicitly point to a solar course observation place, a solar cult place, with which we will deal shortly in main part 7.

In the rock drawings of Hjulatorp we see above in the center the 6 points in the circle. Further systems of concentric circles, as in the rock drawing of Achintorlie (no. 7), several times the year wheel cross Q7, the triple seasonal division of the face circle (cf. pl. 18, nos. 3-5); the ten-spoked year wheel in the 3 concentric circles (cf. pl. 4, no. 7); the soles of the feet (see main section 23); further runic signs +, Y, 4 or p, +, *Y,* also as binder runes, fl and +, etc.

Plate 29, no. 1. rock drawing from Tanum, Bohuslän, Sweden (later Stone Age). The 8 dots are arranged in a diamond shape, corresponding to the angular writing of the year mark <J); all around are inscriptions of figures in Y arm posture. Probably representation of a gravestone setting (cf. plates 521 and 522), to which the Y figures would correspond as a symbolic arm posture of the Son of God, the "moldar auki", the Risen One and Resurrector.

No. 2. stone casting mold for jewelry (medieval(?), Mus. Meldorf): the 6 points in the hexagonal star (see main piece 5).

No. 3 and 4, impressions of annual cake forms (17th-18th century, Kunstgesch. Mus., Hamburg). No. 3, the shining sun; No. 4, the 6 dots around the center in a five-leaf flower (see main item 6), enclosed by the 10 dots (see pl. 4 and pl. 15, nos. i-3): thus - "good, new Jul" or "year", as already wished in the rock drawing of Tanum to the dead man resting in the "year of the Lord" (pl. 29, no. 1), three to four thousand years ago or even earlier.

No. 5. stone drawings from burial chamber of New Grange or Brugh na Böinne, as the old Irish name reads (Stone Copper Age - Older Bronze Age). Above in the center the 8 points in the same diamond-shaped arrangement as in the tombstone of Tanum (plate 29, no. 1); below a snake representation, which we find in the same way in the grave chambers of Sliabh-na-Calliaghe (Ireland), as in the passage graves of Locmariaquer and Gavr'inis (Brittany), also in connection with the,,, worm layers" (concentric circles and spirals) as here in New Grange (see main part 8 and 13). Also here the yearly ideogram of the 8 points appears as salvation sign, as votive sign, wish for "new year", "new life".

No. 6. gravestone from the churchyard at Meigle, Scotland (from the i. millenniumn. Chr.). Above, the 6 dots around the center in a circle, between the two dogs (see main item 37), which hold the child in their jaws. Below, the seasonal trisection of the twelve-month year, three rows (3 aettir) of 4 dots, as it were as determinative, as explanatory symbol. The stone of Meigle is a beautiful example of continuity or permanent tradition in the area of the *jir side, the* "hill people", the hill dwellers, the Tuatha Dé Danann.

No. 7. sun chariot of Kypros (Bronze Age ?): the sun god in the four-horse drawn chariot with the sun shield, which contains the six-spoked turning cross with the 6 points of the year. The sun chariot wheel shows up as Q), in the right, ascending half of the year the right-turning, four-spoked turning cross, in the left or descending half of the year the left-turning, four-spoked turning cross.

Plate 30, no. ia-d. *Teocuitla-anauatl* "the golden ring", the chest ornament of the Aztec calendar god Tezcatlipoca, already briefly mentioned in the treatment of plate 23, no. 5 (see p. in): *ieocuitlaÜ,* the exudation of the sun god, more precisely *cozlic-teocuitlatl* "the yellow precious metal", is the designation of gold, as the materialized light shine and fire. The compilation given by Seiet of the illustrations of this symbolic ornament in the mexi-

Iranian codices shows a ring presumably cut from conch shell, bearing a ring-shaped gold plating, and one half of which is shown dark in many cases, while the other remains white: Night and Day Side, originally also = Winter and Summer[31] . Particularly important is the representation no. id of our plate 30 (Codex Borgia 21 = Kingsborough 18), because the ring shows the division into 8 points, the scheme of the old Mexican calendar *(tonalamatl)*: the two upper points are hidden by the wrapping.

This symbol of the Tezcatlipoca, the year ring or the year disk, is thus a counterpart to his symbol treated in Taf. 23, No. i and 3 as calendar, year and sky god, *tlachialoni* or *itlachiaya,* "with which one sees", "the seeing tool", which contains the year sign ® and has the same eightfold border division. With these 8 points the god covers the year, i.e. the whole cosmic circulation, *he sees everything.*

No. 2, *tilmatl ö manta tonatio, ö sol.* The shoulder cover with the sun pattern, also called *tonatiuhyo tilmatli tenixyo* in the illuminated manuscript of the Florentine BibliotecaNazionale, shows a border of Q-signs[22] or the 8 points in the circle and - as its ornamental border shows - the division 4- and x of the circle. In the center there is another circle of 12 points, which would also indicate a twelvefold division of the year, as in the recent occidental-north Atlantic year.

We must for the correct understanding of this symbol of the year division ° ° and ° ° or J- and ° °, the toMa-Zt "Ä-Hieroglyph, the celestial cross w$o and the solstice points g£, basically realize that here *world picture, world division and year division are synonymous,* that the year division on the basis of the world picture, i.e.. I.e. the visual circle, as twofold and nevertheless uniform revelation of the sky and world God, takes place.

That the four ° ° or ® ^-dots in the circle, as they stand in the „tonatiuh"-hieroglyph and on the body of Quetzalcoatl in the wheel (see plate 313 A, no. i and 2), designate the solar points, results from Sahagun's work. There the god *Ixtlilton* "the little blackface" is depicted, the dark brother of Macuilxochitl, "five flower", the god of song, dance and play coming from the south, who in turn is a comrade of Xochipilli, the "prince of flowers", the young corn god and god of procreation, a younger Mexican appearance and split-off form of the old year god, the son of God. Ixtlilton carries the "sun shield" *ytonalochimal',* the four sun dots ® ® located on it in a circle are expressly called totonaloyo "sun drawing"[33] .

The same sun shield, however, leads *Uitzlipochtli,* the "cathedral-left", the "cathedral-south", the ancestral god of the Mexicans, a younger manifestation of Tezcatlipoca. His shield *teueueUi* O O shows the so-called "feather balls" in the circle in ^O^ arrangement, or correspondingly the 6 points around the center ° ° ° (Duran,Tratado2°, Lâmina 2, AandCodex Ramirez (JuandeTovar), Lam. 18) .[M]

No. 3. winged "sun disk" from a Hettite basalt relief from Sendschirli (ca. 800 B.C., Mus. Berlin): funerary stele of a queen depicted at the funerary banquet.

Here, too, the solar year hieroglyph of the 8 points around the center appears as a sign of salvation and rebirth (= "new life") in the cult of the dead We will return to these Hittite representations in detail in main section 15.

No. 4 Phoenician bowl from Kalah in London (Brit. Mus.), with representation of the four world directions, the world corners, world quadrants, indicated by four Hathor-like heads, as symbols of the world mother, the four cardinal points. These four heads form the ends of a + cross, whose four arms each consist of two Q sun points and are arranged around a g.th point as center. This + cross is again subdivided by an X cross, whose four arms consist of three Q points each and are arranged around the same center as the + cross. In the center thereby the yearly hieroglyph of the 8 points arises around the center. 8 mountains, 8 cardinal points and yearly course (astral?) pictures and an external subdivision at the edge, each eighth again into the half (= i6 "halfeykt") and/or at the same time into three parts (= 24 half months = long rune row) complete the calendrical picture.

No. 5. Hittite seal cylinder (Ward No. 883). The god Teshub emerging from the two mountains QO, in front of which is the ibex head, holding thunderbolt and shafted stone axe

in the raised hands. Before him the winter sun in the new moon crescent or the

Hom, the naked mother earth goddess on the bull and the braided snakes (cf. main

piece 18); above this seated figure with the vessel of water of life and the bird (escort bird, early

Finally the 8 smaller figures led by a figure. As *F. Hammel*

has proved[26] , these are the 8 companions of the sun god, the *Igigi, the* Egyptian *Ogdoas*

or *Paut,* the retinue of the gods[28]of which the primeval god and creatorspeaks inthe Egyptian "Book ofDead

" (chap. 17)[27] :

1. "I am Atum, who was alone in Nun; I am Re at his shining, when he began to rule what he had created.
2. I am the great God who came into being through Himself. What is this? "The great God who came into being by Himself" is Nun, the Father of Gods.

3. He who made his names, the lord of the following of the gods. *(Nu pu qemamrenu-f paut neteru em neter* "Nu, that is, who made his names, the retinue of the gods as God").

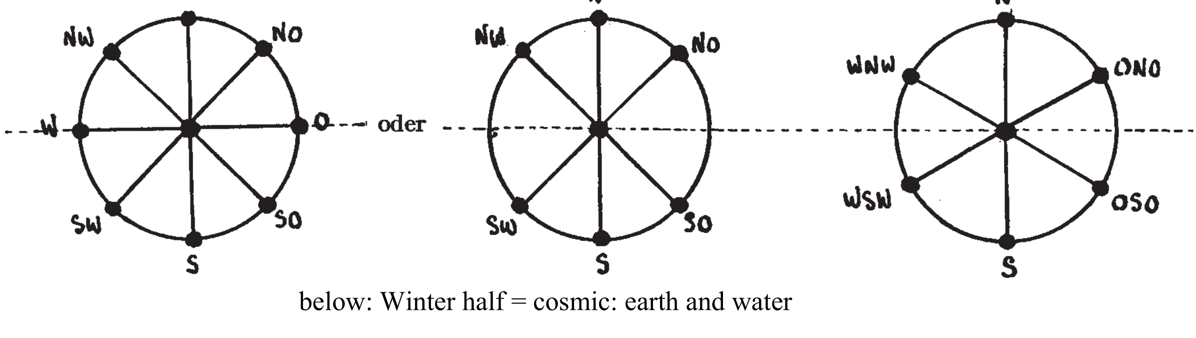
What is this? It is Re when he created the names of his members: it is the emergence of the gods of his retinue (Ra pu qeman renu en ät-f kheper enen pu em neteru âmi-khet Ra. "This is Ra (Re) who created names for his members and these became being in the form of the gods who are in the retinue of Ra (Re)").

4. What is this ? It is Atum who dwells in his solar disk. (Other reading) - It is Re when he rises in the eastern horizon of the sky.
5. I am yesterday, I know tomorrow."

Concerning the ancient Egyptian religious history the following has to be considered in principle: the inscriptions on the grave vessels of the Upper Egyptian pre-dynastic and early dynastic cemeteries of Abydos and Nagada, as well as the Nubian rock drawings of Gebel Silsile an, show the pure North-Atlantean linear writing, with the complete formula set of the sign connections, as it developed from the calendrical sequence. We must therefore apply to the pre-dynastic culture of Upper Egypt, the people with the long keel ships (dugout canoes) and the Y "man" sign, the same North Atlantic cosmic celestial religion as in the North Atlantic. The hieroglyphic writing of the Old Kingdom, shows a far advanced decay to downright dwindling of the old abstract linear writing. In place of those old linear signs a primitive pictorial writing has come up, which is used partly also as "Determinative", explanation, determination signs. The here epigraphically, written-historically expressed mental decline can only be the consequence of a mixture of a North Atlantic master and culture bearer layer with a dark, lower standing primal race, similarly as in Central America. This epigraphic documentation of the decay and the dissolution of an old spiritual tradition must be correspondingly interpreted in terms of religious history and political history.

are expressed. Indeed, at the beginning of the Old Kingdom we find the city-states and their local cults, with fetishistic components, which - as far as the animal deities are concerned - were also taken over or transferred from the old North-Atlantic astral symbolism: the crocodile bearing the 6 points in the neck, the Uraeus summer snake with the ^-sign on the neck, etc., owe their cultic relations to the North-Atlantic "theophore" view of nature. We come back to these motives still repeatedly. Here it should only be emphasized that the local cults do *not* stand *at the beginning of* the ancient Egyptian history of religion, but belong to the *second stage,* the epoch of the decay and dissolution of the older North Atlantic master culture layer. In the following historical period of the political connection of the districts of Upper and Lower Egypt to empires and their last summary to the great empire, the syncretism of the individual local theological systems, as of Heliopolis, Hermopolis and Hierankopolis, appears accordingly.

Also in the ancient Egyptian cosmogony the North-Atlantean motive of the *hieros gamos,* the "sacred genus" of heaven and earth appears, only that the cosmic personification is reversed, and the earth appears as the god Geb, but the heaven as the goddess Nut From their connection in the primordial chaos, at the world creation as at the winter solstice, the "light of the lands", the celestial child, the son of God is born. According to the theology of Heliopolis the sun deity *Ra* or *Re* (originally **Ri',* Babylonian *ria, rija* written) is the god *(hpr ds-f) originated by* himself, who is said to have emerged from the primordial water Nun on a hill or stone. The coming forth from the primeval water, from the stone, or the "two mountains" oo, belongs to the North or Arctic-Atlantean winter solstice and world creation myth. The hieroglyph rOi in question, the .coming forth" or .going forth by day," we shall discuss in detail in main section ii (The Two Mountains) and 37 (The Winter Solstice Wolf or Dog and the Serpent). From the two mountains R R, QO, etc., from which on the Hittite seal cylinder (Plate 30, No. 5) the son of God, the year-splitter with the axe and the sun accompanied by the 8 emerges, according to the formulas on the pre-dynastic and early dynastic funerary vessels of Upper Egypt (Abydos, etc.) the sun O. the year (D and (f) or * or 5(c). As also the archaean, stone-age axe r-. of the Thule culture, which is used in the ritual of the Book of the Dead for the "opening of the mouth" before therOi, the sign^[1] ! (="both mountains", not = "block of wood", see main piece 31 "Cathedral God") splits Z*-...



Arctic-North Atlantic annual division Southern-North Atlantic annual division

above: summer half = cosmic: sky and air

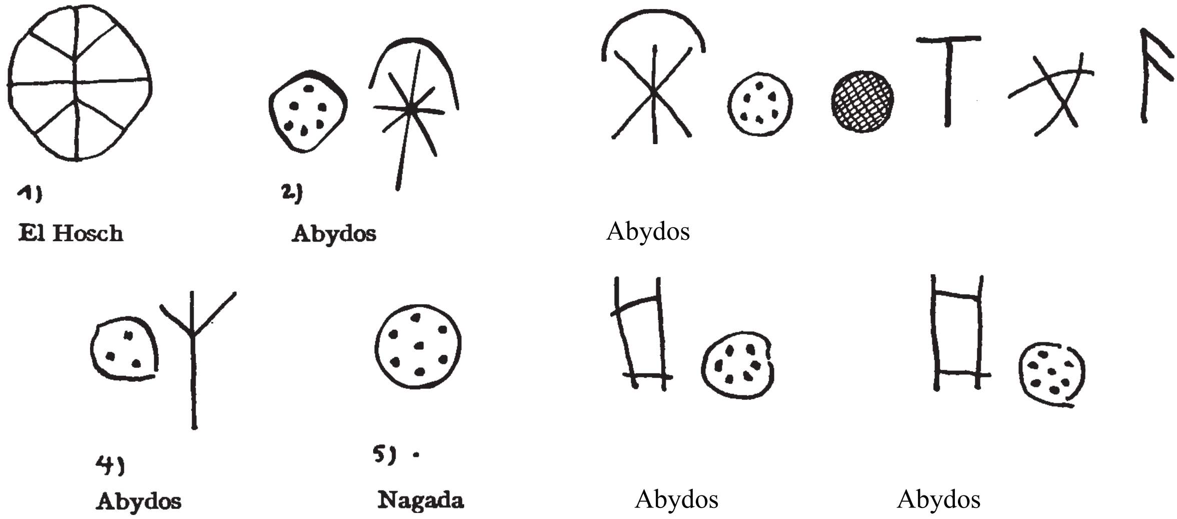
below: Winter half = cosmic: earth and water

Text Fig. 13

The North-Atlantean cult symbolism and hieroglyphics of the pre- and early dynastic period of Egypt can now likewise still be opened up in the Old Kingdom in terms of religious history. For this purpose we have to visualize the further, cosmic frame of the North-Atlantean year and god ideogram of the 8 or 6 points or the eight or six-spoked wheel (text fig. 13).

The Egyptian theology of the Old Kingdom and of the later syncretism of the local cults which arose after the pre-dynastic period preserved this cosmic basis in rich modifications, as exegeses, interpretations, "sermons" on the same passage. The change of the god in the course of the day and the year through the lower, winter and the upper and summer hemisphere or half of the world, is handed down in connection with the cardinal points, the times of the day and the seasons and the human as well as divine age of life, in a uniform way (see section III "The Son of God")[28] .

Let us now look in this context at some of the few preserved or so far known epigraphic monuments of the pre- and early dynastic Upper Egypt. Thus the following results[11] .



Text Fig. 14

The rock drawing from El Hâsch (No. 1) still clearly shows the separation of the (^) into an upper Y and a lower ^ half. This is confirmed unequivocally by the entry on a tomb vessel from Abydos (Royal Tombs I (1901), Part II, PI. LV c, 330 O.), where the Y -sign is connected with the *upper* three points of the year circle as a "determinative". The son of God, the later Egyptian sun-god, is there the lord of the upper hemisphere, the summer half of the year. According to the ablaut law of the North-Atlantic cosmic-calendar cult language determined by me and formulated for the first time in the "Rise of Mankind", the son of God as king of heaven must have the t-sound in the upper half of the year. The ancient Egyptian name of the sun god must have been *Ri-* on the basis of the Babylonian *ria, rija*. This rz-sound value (or *li-, il-, ir-) is* preserved not only in the Kyprian Y =^{n} , but also in the Anglo-Saxon summer -t7-rune (see p. 45 and Taf. 209, No. 4 or Taf. 285), the 15th rune of the long series, which thus belongs to the 2nd *ait, the* summer-,.celestial direction" The X-rune appears as the 16th or last, i. e. winter-, -t7-.

sun-turned rune of the short rune series with pre-winter-sun-turned w sound value, name *yr, the* umlaut value ofur, name of the (1-rune, the ideogram of the smallest or winter-sun-turned solar arc in the sky. Compare the beautiful alternating forms of the Anglo-Saxon runic series, where the yr rune appears also as fl or A" H etc. and the water ideogram contains the year sign X, the separation or one sign |, the sun -, the "Ka" sign Y, also with the sun, in itself (Taf. 90 B, vgL Taf. 460). Every doubt, every misunderstanding is absolutely excluded here.

Of great importance is now that also the grave vessels (!) of the early dynastic cemeteries of Abydos show the year and god hieroglyph)|C or in the H-sign with the "determinative" of the 6 points in the circle (text fig. 14, no. 2 and 3), to which in the inscription of no. 3 still the darkened sun ® of the lower hemisphere is added. Important for the closest epigraphic connection with the North Atlantic culture circle is also the fact that on the tomb vessels of Abydos in the same way the tomb house ideogram □ (synonymous with the later hieroglyph n) is connected with the year sign of the 6 points (with or without center) in the circle, as in the megalithic tomb culture of Atlantic-Northern Europe (plate 29, no. 1, 5, 6).

Now the motif of the "following of the gods*' in the religious-historical tradition of the Old Kingdom becomes understandable to us.

We find accordingly in the ancient Egyptian "paut", the "following of the gods", 3 pairs of deities = 6 deities, which also appear extended as 4 deities = 8 deities, the Ogdoas. The single forms like *Nun,* the god of the primeval waters, the begetting wet primeval matter, and *Naunet, Nunet,* the goddess of the subterranean sky, the underworld, the begetting primeval matter, *Huh, the* god of the infinite extension, the "everlasting", "immortal", the primeval time, the *Aion,* like *Kuk,* the god of darkness, together with the female forms named after them, clearly show the relation of the six- or eightfold "retinue" of the god to the cosmic, theogonic sections and the seasonal cardinal points, the 8 *att of* old northern Europe or the 8 *kua of* old China.

The "following of the god", the 6 or 8 in the circle, later 12, are originally the individual points of the year circle, which were composed with special cosmic or *elementary deities and in which also the individual hypostases, manifestations of the year and sky god as sky and season deities separated and split off. This is the origin of the "pantheon" of the peoples of North-Atlantic race, thus also of the Indo-Germanic peoples.*

Thus Odinn is called in the Gylfag. 20 *"Allfather,* because he is the father of all gods." And in the Gylfag. 3, "He is called *AUfater* in our language, but in ancient Asgard he had 12 names." Of Asgard, the gods and world castle it is called Gylfag. 14: "First he (Allfather) put the rulers in their seats and ordered them with him to determine the destinies of men and about the furnishing of the castle, on the so-called *Ida field.* Their first work was the building of the temple, in which, besides the high seat of Allfather, are their 12 seats."

The 12-number of the Italic-Hellenic heaven of gods, thus comes from the recent formation of the North Atlantic circular calendar and its cosmic symbolism, as a revelation or manifestation form of the year and world god. It is composed of 6 pairs, male and female; the Greek "twelve gods" *dodeka theoi* (Stoöexa fteoi, Greek oriental üeof ßouAaioi), the 6 pairs of gods of the Etruscan tradition, rising and setting daily with each other in the sky, as a transfer of the 12 points of the visual circle on 12 corresponding constellations of the sunrise and sunset on the horizon. (Varro with Arnobius II, 40: hos consentes **9 Wirth, Urschrift Textbaud**

et complices Etrusci dicunt, quod una oriantur et occidant una, sex mares et totidem feminas, nomini- bus ignotis et miserationis parcissimae: *sed eos snmmi loiris consiliarios ac participes existimari).*

This is the "following of the gods", are the "members" of his body, which came out of him, the world-god, his manifestations, his "names". And wonderfully clearly the old-Nordic tradition of the Snorri-Edda grasps our total question, when it says of the name of Allfather (Gylf. 20): "It really takes a lot of intellect to set this apart exactly. But in short it is to be reported to you that most names originate from the fact that in each of the many languages which exist in the world the people have wanted to appropriate the name for invocation and prayer in the own use. But some cause for these names has also given his journeys, which are reported in the legends, and you will not be called a wise man (scholar), if you are not able to give an account of these great events."

This may serve as a new leitmotif for our previous science of intellectual history!

For us in this section still applies to the world and year order the testimony (Gylfag. 3): "He made heaven and earth, and the air, and all their appurtenances. - But his greatest work is that he made man and gave him breath, which shall live and never perish, though the corpse decay to dust or burn to ashes. And all people who have *right custom* (I>eir er rètt eru si^afir) will live and be with him himself there where it is called "Gimle"."

"To have the right custom", in old Vedic means "to live according to the fta", according to the year, the world order of God.

In the course of the North-Atlantic journey of peoples and migration of peoples from the "Aryan Sámi land" *(Airyana Vaejah) of the* far north, which fell victim to the glaciation (Vendidad I, i-3), in the course of the southern and eastern spreading of this belief in light, the "ride of Allfather," the lore darkened in the southern latitudes not only through mixture with dark primal races or older mixed-race peoples, but also through loss of the cosmic experience from which these parables once arose. Their theophoric appearances then materialized to more or less anthropomorphic, humanized nature deity figures.

In the course of the Indo-Iranian, religious reformation and purification movements, the Aryan reformations, the darkened and no longer understood myths of the old fallen people's religion are then more and more exposed and stripped off. So also in the reformation of Zarathustra. *Ahuramazdâ,* the "wise lord" or "wise ruler", the *fpenta mainyu,* the "holy spirit", has there still his "following" of the so-called 6 *Amesha fpei.tas,* the "immortal saints", who have now become pure abstracts, detached religious and moral concepts. They are called: *Vohumano* "the good disposition", *Ashavahista "*the best right", *Khshathravairya "the* desirable rule", *Cpei.ta ârmaiti* "the holy piety", *Hawvat* "perfection" and *A meretât* "immortality". But their old cosmic-calendar relation rises again from the folk religion into the abstract spirit world of Zarathustra's religion-philosophical speculation: Vohumanö appears in relation to the cattle, Ashavahista to the fire, Khshathravairya to the metals, Cpenta ârmaiti to the earth and to the virtuous woman (= mother earth), Haurvat to the water, Ameretât to the plants[30] .

The figure of the Son of God, which was still preserved in the Zarathustra reformation as *Mithra,* has also preserved in the Avarta, in Yast 10 (Mihr-Yast), the old cosmic-calendar relations of the Nordic face-circle solar year.

"Mithra", the son of God, the "friend" of mankind, is the "contract" (Mithra) between God the world spirit and mankind. Of him it is said I, 1:

Ahura Mazdâh said to the Spitama Zarathustra: "When I created him, the Mithra possessing vast fields, I, O Spitama, created him equal in venerability, equal in praiseworthiness, to myself, the Ahura Mazdâh."

(XXXIV, 142). Mithra (we worship) - who brings forth (again) the many figures in the morning dawn, the creations of the holy spirit; - he, the well-created greatest Yazata - as soon as he makes (his) body shine like (the body of) the moon of its own light;

(143) Whose countenance shines like (that of) the Tistrya-stem; whose- of the shining sun(god)- chariot the light (goddess)- (beautiful) like the most beautiful creatures-, is unerringly directing (adjusting) again and again, O Spitama,

(XXXV, 144). Mithra (we worship, who) possesses vast fields...,
Mithra, (who) is all around the land, we worship,
Mithra, (who is) in the midst of the land, we worship,
Mithra, (who) is within the land, we worship,
Mithra, (who) is above the land, we worship,
Mithra, (who) is under the land, we worship,
Mithra, (who is) before the land, we worship,
Mithra, (who) is behind the land, we worship.
145. the two, Mithra (and) Ahura, the two high - aSaheiligen we worship;
Stars and moon and sun (and) - the Mithra we worship, the landesherm of all lands[31] .

Eight yach is here the omnipresence of the "asa"-saint Mithra, the lord of the shining sun chariot, on which he drives along with raised arms Y (Yast 10, 124), the moon and the stars. It is the same ancient tradition of that cosmic relation which is preserved to us in the Rigveda (VII, 4, 1) when it is said of Indra that he is worshipped by the people vome (east), behind (west), above (north) and below (south). What is called in the Awesta *asa, is in* the Vedic phonetically ent- sprechendrfa, the cosmic world order of God, the year and world image of God, divided according to the cardinal points, as we have got to know it in the 1st main piece.

When in the Awesta is asked: "Who is the producer, the father of the *"asa",* the first ? Who has set the way for the sun and the stars?", the ancient Indian tradition in the Rigveda answers that the *"rta",* would be "the great statute of *Mitra* and Varuna" (V, 69, 4 and 63, 7): *Mitra* and Varuna are "the lords of the rta, the light."

That "the gods" are only the manifestations or manifestation forms of the son of God as cosmic and annual deity, is still clearly shown with Agni, the youngest astral-symbolic son of God figure (son of God in the ram). Rigveda V, 3, i it is said of him: "You Agni, are born as Varuna; you become Mitra, if you are ignited; *in you,* son of the strength (sahasas putra), *all gods are contained-,* you are for the sacrificing mortal an Indra".

The same interpretation is handed down also Atharvaveda XIII, 3, 13: "In the evening he becomes Varuna, Agni; Mitra he becomes in the morning on geh end", and is confirmed in Rigveda I, 69, i-2: "Brightly flaming like the bole of the dawn he has filled the two paired (worlds = ® or G) like the lamp of the sky. - Hardly born you were superior in prudence: *you became the father of the gods, although their son".* For the connection of Agni with the sun as lord of the solar year and the winter solstice, also visible here, see Rigveda III, 14, 4; VIII, 56, 5; X, 88, 6, 10-11; Atharvaveda XIII, 1, 11; Taittiriya Samhitä IV, 2, 9, 4.

Mitra and Varuna, - the light one and the dark one, the deity of the morning rising light and the deity of the night and the water depth, the primeval water, the world ocean, the world- ""

circle-sea, - form a duality among the so-called *Adityas,* the sons of *Aditi* (aditeh putrah), who is the mother of the gods, the mistress of the rta, also as mother earth, sky-mother or mother nature (vgLX, 63,2; I, 72,9, I, 89, 10; cf. Atharvaveda XIII, 1, 38, similarly several times in Taittirtya Sa hita and Satapatha Brâhmana).

In the Rig. Veda II, 27, i 6 Adityas are mentioned: Mitra, Aryaman, Bhaga, Varuna, Daksha and Amsa. In X, 72, 2-3 and 8-9 it is told how Aditi, of the 8 sons which would have been born of her womb, brought only 7 to the gods, but rejected the 8th, *Mârtânda* (the "dead undeveloped or unlaid egg"). Satapatha Brâhmana III, 1, 3,3 reports that only 7 sons of Aditi are titled by the people of *Devâh Adityâh* "the divine Aditya's" and that the 8th, *Mârtân.ia,* was born not yet fully developed, whereupon the Âditya gods created men and other creatures from it. The stillborn, rejected 8th is the pre-winter sun-turned, of the 8th "att" or celestial direction, the lord of the dying light. Also this is only a cosmic parable.

We have already seen in the first main part, in that passage from Chândogya-Upanishad 3, 19, what the meaning of this egg is: it lay there, "as long as one year is. Then it split. - But what was born thereby, that is the sun there" (p. 70). Quite as in the old-Egyptian tradition Ra (Re) "shines in his egg as his light dwelling" or is called "creator of the egg which came out of the chaos (Brugsch p. 222 and 168).

Mahâ-Nârâyana-Upanishad 14, explains: "the sun forsooth is - *Mitra* - and when it is said, "the year is Prajâpati, that sun is the year, but that Purusha (in it), he is the being supreme."

And Nrisinha-pürva-tâpanlya-Upanishad (Introduction): "the ember, the sun, Aditya[82] ."

The 8 sons of Aditi (cf. also Atharvaveda VIII, 9, 21), of whom the 8th is the stillborn, the unborn, thus represent the dissolution of the cosmic son of God, the year-god, into eight year-gods according to the 8 parts of the year. In Taittinya Bnhma ia I, 1, 9, i they are called by names: Mitra, Varuna, Aryaman, Amsa, Bhaga, Dhitr, Indra, Vivasvat; the first 5 appear in Rigveda II, 27, 1.

In two places in Satapatha Brâhmana their number is given as 12, i.e. the youngest monthly number of the North Atlantic year. In the first (VI, 1, 2, 8) they are said to have sprung from 12 drops, produced by *Prajâpati,* the "prayer herm" ("to whom one must pray") and then to have been placed in *different regions* (dik?hu). In the second passage (XI, 6, 3, 8) these 12 Aditya's are equated with the 12 *months of the year*: *there are 12 months of the year - these are the Aditya's.*

In the Upanishads, the number 12 is also given.

In RV II, 27, i then also the sun god Sürya of the Brâhmanis appears among the Aditya's, also in equation with the god son *Agni,* who was hidden in the waters, in the "tree", with the sun. Agni, like the other Aditya's, however, are the sons (sünu) or children (éisü) of *Dy aus,* the ancient sky god of the distant old Vedic tradition.

And this is the sense of the 10 or 8 or 12 that are in the wheel of *rta* (RV I, 164, 11): "This twelve-spoked wheel of order (rta) he turns round and round the heavens, for not can it wear out. On it, O Agni, the sons stand in pairs, seven hundred and twenty" (=36o days and nights). It is the same yearly division of the North-Atlantic primordial home, which is present in the Iranian tradition (Bundahish V, 5) of the world mountain Albürz (or Hara Berezaiti) and its 180 openings in the east and 180 openings in the west (= ® of 360 days J- 5 supplementary days);

the sun would come and go through it every day and all movements of the moon, the constellations of the Platenes, would be in relation to these "openings".

To conclude this main section, which will undergo its further motivic and thematic implementation in the next two, it remains for us to discuss the last examples of plate 30 for the connections between the North Atlantic and the Orient, Morgenland.

T af el 30, No. 6. stone bowl, as they were excavated by *Macalister* in Gezer, Palestina, in the different layers, especially also, in the 4th, Hebrew[33] . It contains the sign, whose spokes are represented by two sun dots O (= Egyptian hieroglyph for *Ri, Ra* or *Re,* the sun, the sun god) = 12 months.

The meaning of the 6 or 8 points (around the center) in the circle, of the six- or eight-spoked wheel or star in the ancient Israelite cult symbolism we will already speak about in the next section and especially in section 15 and 16 (The year-, world- or life-tree). For the preliminary establishment of the connection here are only to be mentioned:

Plate 30, No. yaundb. Rock drawings at the *southern(\)* entrance to the prehistoric cult site of *zibb 'atüf* near Petra[3] *. They show the eight-spoked wheel of the year with the 8 points of the sun, as well as the god of the year in the 6-pointed

NW-NO
W-O
SW-NE

face or year circle divided horizontally (compare plates 158 and 414). The year head ® of the god is at the same time the center of the circle. Above the twice three or six branches of this year tree appears respectively the sign of the arms of the god.

This salvation and landmark of Aräbia Petraea, from which the Israelite religion is derived by the legislation of Moses, according to its own tradition, shall be the leitmotif of the investigation of the next main part. After the result won so far, the cycle of the North-Atlantic migration of peoples and culture around the Mediterranean basin closes here, the spreading of a God-knowledge and world-view, which once had become its carrier from the year of the Lord in "ultima Thule".

And so the same old Frisian salvation and landmark of the cross and year god, the god who is preserved in the "frame in the circle", lies in the museum at Leeuwarden:

Plate 30, No. 8. pendant (bronze?), Migration Period (?): the eightfold divided circle with the 8 Q-dots, which in two circles, one inner and one outer, represent the 16 "halfeykt" of the Old Norse division of the year and day.

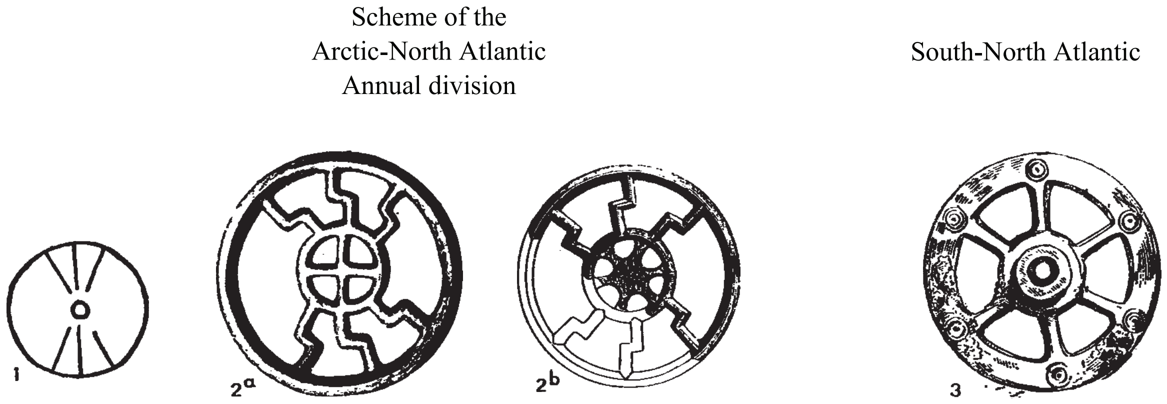
These are the 6 or 8 © sun-eye points of the year-god, with which the sky-god "sees everything," those 6 points around the center, the "Seven"[36] , of which it is said in Zechariah (3:9 and 4:10), probably according to ancient tradition of the Amorite megalithic grave period, as of Hittite cult symbolism, that "seven eyes rest on one stone (gable-stone of the temple) - these seven are the eyes of Yahweh that sweep the whole earth."

4. MAIN

The 6- or 8-spoke circle, the 6- or 8-spoke wheel

From the linear connection of the year and god sign of the 6 or 8 points around the center / \- came out the ideogram of the 6 or 8-rayed circle, the 6 or 8-spoked wheel.

As for the symbol of the 6-spiked wheel, the (^) sign appears as a general scheme of the North Atlantic year, i.e. actuallydessouthern North Atlantic yearly ideogram about 50^0 n. Br. (cf. text fig. 13, p. 127 and text fig. 11, p. 88). In the prehistoric and early historic monuments occasionally still the distinction of the arctic-north Atlantic yearly ideogram (approximately for 60-55^0 n. Br.) from the more southern one (^) occurs as a distant home memory and formal overl.eferung.



Text fig. 14a

Arctic-North Atlantic scheme:

1. Spindle whorl from Tordos, Transylvania (later Stone Age).
2. Bronze horse harness ornaments from cremation burials near Rimini, northern Italy; a) at S. Lorenzo a Monte: as "hub" the year wheel; b) at Verucchio: as "hub" the (^) wheel.

South-North Atlantic Scheme:

3. Bronze wheel found in Champagne, with indication of the 6 0 solar points. Such wheels are worn by the Celtic sky god also in the representations of Gallo-Roman syncretism, like the Jupiter figure of Châtelet, or of Landouzy-la-Ville with inscription I(ovi) o(ptimo) ra(axirao) **et** n(umini) Aug(üsti) (pl. 34, no.. 2). Compare further plates 15, 16 and 19.

If we now want to compare the two North Atlantic continents with regard to this symbol, the spindle whorls and their symbolism offer a particularly suitable base for this. The wordi, .whorl' ' is an Indo-Germanic one and is derived from a root *wert-,* .drehen' '[1] . The spindle whorl is the "turner": it turns the golden flax thread of the spindle, it is a symbol of circulation. Therefore, for him, as for the distaffs, the symbolism of the cosmic circulation, of the year, is characteristic. And as today the distaffs of the Balkans cannot be separated from those of Northern Europe with respect to this ancient cosmic-calendar cult symbolism, so the Germanic spindle whorls of the Migration Period still completely resemble those of the burned city of Troy[2] .

Plate 31, no. i-3. Mexican spindle whorls, Valle de Mexico. Mus. für Völkerkunde (Linden Museum), Stuttgart.

No. i. The 8 solar points © of the *tonatiuh* or ZowoZomaZZ sign, which we treated in the previous main section; =.

No. 2. the corresponding sign in the traffic circle =.

No. 3. the -f- cross of the four cardinal points, whose arms are formed by three crosses of 6 Q signs and a T cross of 5 Q signs and which is divided by an X cross.

Nos. 4-12. *Frisian spindle whorls* from the Germanic Migration Period: Museum Leeuwarden (4, 6-7,10-12), Utrecht (5 and 8), Leiden (9).

No. 4, like No. 2, probably an auspicious stone, a salvation stone, like the Old Norse *sigr-steinn',* also No. ii and 12. Proper spinning whorls are No. 5-10. In symbolic ornamentation we see: the 8-spoked wheel (No. 4 and 8), with the addition of the 8 sun points Q (No. 8); the -f- cross in the 8 sun points Q (No.5); theöspokedwheelwiththeö sun points Q (No.9); the6 Q points around the center, subdivided by a second outer circle of 6 9 points, in which the -f- cross is indicated by 4 holes (no. 10); the -f- or X cross (nos. 6-7); the o-radiant star, an ornamental extension of the sign, with the 6 *Q* points around a Q center (no. 11), or in a circle of 20 © points (no. 12).

Unfortunately, our Ur-Germanic, Umordic spindle whorls, which were exclusively made of wood, have been completely lost to us, like all Germanic household utensils and arts and crafts objects. But the Ur-Germanic art is the symbolic ornamentation, that is - the cosmic-symbolic hieroglyphics.

Plate 32, no. 1. tip of the sun pillar or armorial post of the *Senilaë* (sun) clan of the *NemkiS,* Kwakiutl Indians, in Alert-Bay. British Columbia (see p. 123). The actual sun mask *(Tlesela^emtl)* is a face with an eagle beak nose and is surrounded by the 8spoked or 8-rayed sun sign, actually - sun year sign.

No. 2, Sun mask of the Kwakiutl (Mus. f. Völkerkunde, Berlin), so-called TZorfZZa^a mask of the *Tlatlasiqola,* which represents the sun face *(Aléselaqemtl).* It comes from Nauete on Hope Island on the north coast of Vancouver Island. The eagle or raven face of the actual mask is covered by a second mask, a matching bowl-shaped lid, which shows a face with closed eyes on the outside. The mask, with the lid in place, is worn by the LaöZa%a dancer, who, upon entering the assembly, slowly walks toward the top chief, where he removes the lid. The face with the closed or extinguished eyes undoubtedly symbolizes the setting, winter sun, mother or midnight sun of the year. A similar double mask of the *Bil^ula,* also in the Museum für Völkerkunde Berlin, shows the sun antlitz in the 4speichigen or 4strahligen year wheel. The outer mask represents the face of the winter solstice fiend *(B%xbakuälanusiuaë),* the pre-Jul storm and darkness, the light-devouring force, while the inner mask shows the raven- or eagle-shaped face of the Light and Healer.

Also this sun mask (plate 32, no. 2) of the Kwakiutl shows the 8-spoked sun year wheel and namely - as the ornamentation clearly shows - as + cross, which is subdivided by the X cross[3] . These masks of the Kwakiutl are worn in the great winter dance festival *(Ts'ëts&ëqa),* which corresponds to the *Küsiui of* the *Bilyula.*

No. 3: Sun shield of the Apache Indians (Museum Stuttgart, see plate 181, no. 1). In the center the world picture = scheme of the face circle sun year, with the colors of the cardinal points. From the

brown red yellow
z®\
black white

Arms of the + a plant-like ornament grows out as a continuation. This + cross is again subdivided by the X cross, whose arms are formed by three prongs. Of great importance is the sign "year", alternate form to CD, which is placed in the southeastern sector, the pre-winter sun-winding one, and will be treated in main part 18 (cf. plates 180 and 181).

No. 4: Modern Pueblo ceramics (Mus. f. Völkerkunde Hamburg). From the symbolic ornamentation is mentioned here only: the Jjc sign as linear connection of the 6 points (O or Q) of the Jah- resideogramme. In the center the CD ideogram, whose axis is formed by the "split" 8 branched tree of life. For the latter symbolic connection, cf. also the Old Pueblo vessel from Kawaiokuh, Arizona (Plate 470, No. 1) with the split pa sign in the split radiating CD "year" sign.

No. 5. vessel from Jalapazco, Teostiuacan culture of the highlands of Mexico (see p. 000). The ornament on the neck consists of D|C signs in quadruple strokes.

No. 6. flat clay plate, colorfully painted, found in Teotiuacan (Museo National de México). The symbolic ornamentation consists of two <) or, by extension, two crooks or hooks surrounded by * signs; above, the "radiant Ur" A, with which we will deal in main section 9.

Plate 33, no. i-3. Prehistoric marble *grave goods* (!). Bolivia (Mus. f. Völkerkunde Lübeck).

No. i. The plate shows in the center a quadrangle surrounded by three other quadrangles (= three concentric circles cf. 2 and 3). This inner quadrilateral = sky and year picture contains the 8 points in circular order, divided by the X cross of the 4 solstice points © of the North Atlantic year ideogram. As center a circle of 7 points around the center, probably "prescribed" for 8 points and the center (see no. 2). On the left and on the right at the edge the 8sprossige year or celestial ladder ideogram (see main part 12); left - ; celestial ladder and sun Q, right - celestial ladder and ;.; signs. At the top of the border: snake with 8 sun points, which latter are also attached to the lower border: the 8th point is in each case on the right border strip. At the four corners a sun rays motif.

No. 2. the 8 points around the center in the annual ideogram of the 3 concentric circles (see main section 8).

No. 3. A "shortened edition" of no. i: the three quadrilaterals (= angular "spelling" of three concentric circles). The ; ; around the <- in the circle; below the ; synonymous with ; ; above right the ösprossige celestial ladder, below the angular spelling of the sun hieroglyph 0.

No. 4. so-called *Manta del sol* "shoulder cover of the sun", Codex Magliabecchiano 8". It is the 8-part sun *(tonatiuh)* or solar year *(tonalamatl)* ideogram, which was already treated in detail by us in the previous main piece (pp. 124-125): a large, 8-leaf rosette, in the center of which is a golden yellow disc. The leaves of this "sunflower" show the cosmic-symbolic colors of the 4 cardinal points: red, green, yellow, blue; twice in this order. As *Wollmar** correctly notes, this twice use of the Aztec colors of the 4 cardinal directions refers to the solar year cycle. In some festivals of the Huichol, whose sun pyramid is called "celestialconducts" was mentioned above (p.109/110), corn balls, called *tduri* "sun", are thrown from south to north and from east to west and vice versa by the women over the altar of the sun[8] . This is still a cult symbolic reproduction of the 4 movements of the sun *naui olin,* according to which in the pictorial writings the sun god is given the name *Naolin* by the ancient interpreters (Cod. Telleriano-Remensis f. iz*).[0]

No. 5. This hieroglyph "Four" is the insignia of the sun god *Kinch ahau of* the Maya tribes[8] . No. 5a and 5b (to be viewed in reverse!), represent the hieroglyph in Mayan pictographic writing: No. 5a, Stela M. Copan, the X cross as a 4-leaf flower; No. 5b, altarpiece of the Temple of the Cross No. I of Palenque (cf. plate 315), the ; -; sign in the 4-leaf "solar year flower".

No. 6. the Mexican hieroglyph *Tonatiuh,* the descending sun god, regent of the 4th Tonalamatl quarter *ce xochitl,* "one flower", the region of the south (Codex Borgia 7 = Codex Kings- borough 32). The ßspoked solar year wheel, clearly divided into + and X.

No. 7: The setting sun *(tlalchi tonatiuh),* partial section of the hieroglyph from the image plate 400, No. 3 = Codex Borbonicus 16. We come back to this picture in detail in main part 37: it is taken from the astrological calendar (tonalamatl) of the Codex Borbonicus and shows the earth flowed around by the celestial water *(ilhuica-âtl),* the world sea, the *anduatl,* on the left side the sun sinking into the earth's canyon with the skull, shown as a bundled corpse, as solar equinox, with the ßspeichige solar year sign (+ and X)"; on the right side, opposite to it, *Xölotl,* the divine dog of the dead or of the soul, who has to set the dead sun over the sea of the west and to lead it down to the dead.

Plate 34, No. 1. sewing utensil from Lapland (Mus. f. Völkerkunde Leipzig), with the ßspeichige solar year wheel: compare Plate 301B, Nos. 7 and 10, God the Father *(radii acce)* or *Weralden Olmay,* the "World Man", with the or (^).

No. 2 Bronze statue from Châtelet near St. Dizier, Dép. Haute-Mame (Mus. Louvre), 10 cm high. The sky god holds in his raised right hand the thunderbolt, in his left hand the oil-spoked year wheel resting on the earth. On a ring over his shoulder he carries the sun spiral sign S, the cursive writing of the $ sign (see p. 89 u. 102). We will come back to these Gallic sky-god images in main part 6 and 31.

No. 3. wheel pin from Schwarza, district Schleusingen, Thuringia, older Bronze Age. Grave goods. The 8-spoked year wheel divided as + and X.

No. 4a (Ward 1274). Relief in lapis lazuli from the kudurru of the Mardukzakirsum in Babylon, found there by a German expedition. Marduk, the Babylonian son of God, is called "a child of the sun, the child of the gods" *(ma-ri^{ilu} &amSu^{šu} èantSu^{x} " Sa ilani* cf. Sumerian *Arnar Ud* "child of the sun"). In the present depiction the god appears with the horned serpent or horned dragon, in rich robe and feather crowned with ©signs, as he emerges from the water. On his chest he holds in his left hand the so-called "ring and staff", i.e. the split year sign <| with which we will deal further in main section 31. On his robe the oesophagous wheel or the synonymous oesophagous star appears as a symbolic ornament, likewise the oesophagous wheel on the lower robe: cf. for the latter symbol main section 6.

No. 4b (Ward No. 1275). A small ornament from the Kunukku of Asarhaddon, found in the same defeat, bearing the figure and name of *Adad,* and supposed to belong to the temple of E-sag-gil (Esa- gila, Babylon)L Adad-Ramman is an appearance of the Son of God as god of heaven, thunder, and weather, who in Sumerian times was regarded as the son of Enlil, the "great mountain god" ofNippur, and as the twin brother of the Lord Amanna, d. i. Ea, the god of the water depth, the god in the

Waters (= Vedic Varuna). Like the Teschub of the Hittites he carries in one hand the lightning sign designed as Y or Y, in the other hand the rope with the winged griffin or bull. The symbolic ornament of his robe consists of the signs: cardinal points wheel cross also with the solstice points ' ', further sun sign 0, 8-spoked wheel and oil-spoked wheel with the 6 points.

No. 5. ornament of shells and beads, Sumba, Dutch East Indies: the god with the year wheel as head, surrounded by the halo, the arms in Y posture. We will return to the rich North Atlantic tradition of Sumba's cult symbolism several times.

Plate 35, no. 1. spindle whorls from Cucutini near Jassy, Romania. Stone Bronze Age (Berlin, Mus. f. Vorgeschichte), with the >|c sign.

No. 2. clay seal knob from Monteoru near Buzau, Bukovina. Stone Bronze Age (Berlin, Mus. f. Vorgeschichte) with the sign.

No. 3. bread stamp (?) from Troy II, ca. 2500-2000 b. Ohr. (Berlin, Mus. f. Vorgeschichte): the + cross of the four "man" signs Y. the world image of God, subdivided by the dotted X cross of the solstices.

No. 4 and 5: The xospeak (Arctic-Atlantic) and 8speak (North-Atlantic) year wheel on seal cylinders from Farah, 4th millennium (Vorderasiat. Abt. Mus. Berlin). No. 5 shows moreover the 8-branched year or tree of life in the double horn (?), vgL main piece 44, "The Bull".

No. 6. New Babylonian seal cylinder, around the middle of the last millennium b. ear. (Brit. Mus.): Adorant foreground crescent moon of Sin and the 6-spoked sun year wheel of èamaä, resting on shrines which appear in representations since the Kassite period as stands for symbols of the gods (Weber no. 461).

No. 7 Assyrian seal cylinder (Ward No. 706). Metropolitan Museum. On the left, the sacred palm tree as the yearly and life tree, on both sides the "bull-man" (astral symbolic shorthand, originally = the Son of God in the bull constellation, cf. main item 8, the "worm position"). On the right, the yearly symbol of the Son of God: 4 figures in Y arm posture in 4-cross arrangement (cf. the above No. 3, like Pl. 14, No. 5, 7, 8, 9, 11, Pl. 18, No. 10-16 etc.), which between them, thus in X arrangement, each hold a tree of life at the branches.

No. 8. bronze. Solar year disc from the founding dedication gift of the temple of Cuchinak, Persia (age of Kg. Dungi of Ur, 2451 (-2394 b. Ohr.) The rigid, fixed cardinal cross J-, which is divided by the flaming, moving X cross of the solstices.

No. 9. stone tablet made of alabaster, found in clay box in the ancient temple dedicated to Samas E-Barra or E-Babarra at Sippar (Abuhabba), British Museum The inscription, dated ca. 857 b. Ohr., refers to the restoration of the sun cult and the temple by Nebopaliddin (ca. 1085-1064 b. Ohr.). The sun god SamaS (Shamash) is seated on the throne and holds the so-called "ring and staff" in his right hand, above which is the inscription: "Headband (agü) of Shamash, *musch-schi of Shamash*". As we will see in main section 31 "The Cathedral God", the object marked *musch-schi is* originally the split 4" "year" sign, thus or f>. Above the inscription are the symbols of the moon god Sin (crescent moon with new moon or sun), the solar year disk of the sun god Shamash, which also stands before him on the stand or altar and corresponds completely to the representation of No. 8 just discussed; as a third symbol -an 8-rayed wheel or 8-rayed star consecrated to Mother Earth and mother of the gods Ishtar (cf., p. 81). The two-line inscription at the upper right margin says: Sin, Shamash and Ishtar opposite the deep *(apsu),* between the serpent god *(Siru)* (and) the pillar *(te-me-ru)* the sanctuary (?) *(mesch-*

rit). Under the god the water depth (apsu) is shown with 4-fold representation of the 8-spoked wheel or 8-rayed star. From this water depth emerges the serpent deity (Siru), which arches over the sun god (0-motif, see main section g)[7] .

Plate 36, No. 1: Ancient Indian rock inscription of Nachne-ki-talai with the sacred *cakra,* the eight-spoked annual wheel. The text reads: "Vyâghradéva, meditating at the foot, of the Mahârâja of Vâ- kâtakas, the illustrious Prithivishena, has done (this) for the sake of the faith merits of his parents"[8] . N.B. Unfortunately, the cliché is inadvertently upside down.

No. 2 Ancient Indian seal stone of clay, from Mahäparinirwänawihära, a monastery in the sacred Säl grove of Kusinärä, where Buddha is said to have died. Inscription ca. 900 AD; above it the sacred wheel (cakra) of the 8 points between two antelopes (Museum f. Völkerk. Leiden).

No. 3. one of the 24 wheels on the temple at Konärka (13th century). It is the ancient division of the "dagsmark" or "eyktamark" from *üveta dvipa,* the "white country" of the high north, the Aryan original homeland: the 8-spoked *cakra* and its subdivision into 16 "halfeykt". Because -as it was said in the preface to our first main piece: "This very Prajapati (the "Lord of the prayers" - or "the one to whom one has to pray") is the year, is sixteen-part (Bpihadâranyaka-Upanishad I, 5, 14).

No. 4 "Pittacio" or "scheda", "holy oil" bottle of the Chiesa di Monza (S. Giovanni). One of the 16 metal vials or ampoules that the Longobard queen Theodelinde either obtained herself from Jerusalem or received as a gift from Gregory the Great.

The life of Christ, the Son of God, is represented in 6 circular fields as the 6 points around the center of the year of God. In the center the birth, below (south) the foundation of the churches of Christ (?), above (north) Ascension of the Son of God as "rex coelestis" or "king of heaven"; in the northwest the Annunciation of Mary, in the southwest the Baptism of Christ, in the northeast the meeting of Mary and Elizabeth, in the southeast the Crucifixion. South image (church = "general assembly", highest annual festival) and north image (king of heaven, midsummer) correspond to the old cult festivals of the Umordian calendar, also the "water" in the southwest, M or f* (see p. 74). The crucifixion in the southeast of the annual ring corresponds to the Christian passion time in March. It is significant that around the central field appear the 6 O points, to which corresponds an outer rim circle of six oesophagous wheels. Each of these wheels is again the linear connection of the 6 points around the center.

I will treat the symbolism of the ampoules of Monza as well as those of Bobbio in another place, also in connection with the prehistory of the Christogram, which I can touch only briefly in this work, in the main part 31 ("The Cathedral-God"). It is the same ancient tradition of the megalithic grave time, the cult symbolism of the EZ-God, the I-A-U-Religion, the "seven eyes" which stand on the stone of the house of God, that tradition which in early Christian times still connected the disciples of the Lord with the alphabet letters and the months of the year of God, as the Christian grave lamp on plate 141, no. ii still clearly shows.

No. 5. Christ as a cherub in the symbolic wheels of the Old and New Testament. Mainz miniature from the 1st half of the 13th century. The two oesophagous wheels are winged as symbols of the two world ages. Their centers form the sign in the circle.

No. 6: The God in the 8-spoked wheel. Collegiate Church of Tübingen. An example of how the Son of God, the Year-God of the North Atlantic primordial monotheism, was banished in the Christian syncretism of the early Middle Ages as an unholder spirit in his old symbol in the Christian church wall.

Plate 37: Examples of the formal permanent tradition of the Germanic cult symbolism in modern Germanic folk art and its ornamentation.

No. i. Footstool for peat heating, Dutch "stoof", from East Frisia, (Mus. Emden). On the top the ßspeichige wheel, with the turning wheel, on the spokes a snake ornament (cf. Tat. 55, no. i-3). On the two front sides an equal large sun or turning wheel.

No. 2 Hessian bridal chair from 1797 (Museum Kassel). Over the chair the whole light blessing from the distant faith of the ancestors is poured out once again, as a request for the rebirth of the life, which is from the light, from God, in the clan. The chair stands in the sign of the O> of the + and X> of the ® and ijc, as linear connection of the .

No. 3. swinging board from Mönchsgut on Rügen, from the year 1855 (Sammlung f. deutsche Volkskunde, Berlin). This piece, to which we will come back in main piece 15 (The yearly, world or life tree), shows the oesophagous wheel in the circle of the 12-number (of the months), beside it as "determinative" the life tree, which grows up from the pot (= symbol of the water). Above the yearly wheel the heart of the mother earth, which carries two oesophagous wheels and the X sign. In ornamental repetition further oesophagous wheels. That here in the "formal continuity", the outer permanent tradition of the former cult symbolism, still the öspeichige wheel or the ö radiant star is explained by the 12-number, is one of the last and most beautiful proofs of that high legacy of the ancestors who had experienced and recognized the time as revelation of the world spirit.

As it is said in Nârâyana-Upanishad 2 (Deußen p. 748) of Nârâyana, the Lord of "sveta dvipa", it is also said: "Nârâyana is the eternal, some God, Nârâyana is alsoBrahmân, Nârâyana is also Cakra, Nârâyana is also the twelve Âditya's, Nârâyana is also time, Nârâyana is also the world-regions, Nârâyana is also below, Nârâyana is also above, Nârâyana is also formed and unformed, Nârâyana is also inner and outer, indeed this whole universe and what has been and what will be is Nârâyana."

5. MAIN

The six-pointed star

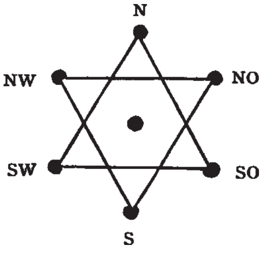
/\By means of some selected monuments the North-Atlantic origin and origin *L* of a symbol shall be explained here, which, since the Christianization of the "Old World" and the Germanic tribes, besides the seven-branched candlestick, has been taken as a symbol of Judaism and has been called "Davids- stem", "Davidsschild" *(Magen Davids)*. The connection of this symbol with the name of David goes back to the teachings of the Jewish Kabbalah, according to which the *hexagram symbolizes* the interpenetration of the sensual and nonsensual world, the emergence of the Savior, the Messiah (David) from the womb of Abraham, the world's foundation stone: it would be the sign of the Godhead, which spatially and temporally encompasses the universe.

That the ancient Israelite cult symbolism here goes back to the pre-Israelite of the Amorite megalithic culture and - like the later ancient Christian - is ultimately of North Atlantic origin, we will have the opportunity to establish repeatedly.

If we want to explain the origin of this symbol of the Godhead, which spatially and temporally encloses the universe, of the "Hag-all", *Hag-alu^fZ* and the Germanic runic writings and escort coins of the Migration Period (see Taf. 19), then we need only the linear connection of those ö points around the Mittelpunktherzustellen, which are like the "Davidsstem" or the (J) sign on the lintels of the Jewish synagogue ruins of Palestine to see (cf. Taf. 141, No. 9-10, Taf. 145, No. 3 etc.).

They are the 7 eyes with which the *Yahweh,* the Amorite *I-A-U-God,* (see main section 6), the *el-,*sees everything.

hus, those two triangles with downward and upward turned apex, whichheaven and earth, fire and water, the male and female principle, etc. in the old-world occultism, the discussion of which I willhave to postponeuntil my later study on the history of myths, "Urglaube der Menschheit"Primal Faith of Humanity"



Text Fig.

That this symbol as an ideogram is of North Atlantic origin willclear without further ado from the investigation of the previous main section A small compilation of monuments may confirm this.

Plate 38, No. 1. Rock drawing of Yerington, Western Nevada, North America the center. On the left the year sign ©imfl (cf. pl. 65), above it the $ sign (cf. pl. 218) and the spiral snake (cf. main section 8, "The worm layer"). The whole symbol connection shows explicitly refers to the year and winter solstice symbolism.

No. 2. *scaUoped disk, serrated* or shell-shaped disk of stone, Uxmal, Yucatan. A 12-leaf sorine rosette encloses the sixth with the© center. There is a quadripartite appendix on the disk, probably representing the sun's rays.

No. 3. grave stelae, so-called "estela discoidea" from the French Basque Country, among others Itxasson[1] . These tomb stelae with disc-shaped headpiece and their "year" symbolism have already been briefly discussed in main section i, plate 10 (p. 63). The ones here show (from left to right): the twelve monthly arcs of the year in a circle around the name of Jesus, the god of the cross; the 8-spoked wheel, surrounded by8® wheel crosses, as the 8 points of the solar year; the sun or turning wheel; the cross of the 4 "ulo" knives or axes; the 8-pointed or 8-leaf star, in the 16-fold subdivision (= halfeyct) with the 16 points, surrounded by a rim ring of 20 (?) points; the six-pointed star or hexagram with the center, as in nos. i and 2 of our plate and in

No. 4a, as 4b. Ornament from a fragment of the wall frieze of the synagogue of part Hum, Galilee, Palestine (2nd century AD). Herewith we have entered the House of Yahweh, which has the permanent tradition of the cult symbolism of the Yahu = I-A-U religion of the Amorite period and the megalithic culture, to the study of which I will devote the next special publication.

We see the 6 leafed star, as ornamental stylization of the i|c or ® sign (4b), or the hexagram (4a), the, .Davidsstem' ' with the 6 angular center and - what is of greatest importance - with the 6 "ulo"-messem or -axes, the god-symbol 'J' of the Arctic-Atlantic Thule- culture, whose southern spread in the younger Stone Age through the Mediterranean area, via the Creto-Minoan culture to the Orient, we will examine in main piece 36 (The "U1"-God, cf. here especially plate 399).

Plate 39. Prehistoric North Atlantic evidence cited here is:

No. i. Bowl from Skepparslöv, Skåne (younger stone age); the sun circle center in the six

stern.

No. 2. bowl from Fjälkestad, Villands härrad, Skåne (later Stone Age); the annual ideogram of the tricentric circles (see main section 8) in the sixth.

No. 3. ornamental disc, Thale, district Aschersleben. Middle Bronze Age (Mus. f. Vorgeschichte Berlin).

The sixth with the center point in the circle, enclosed by the 6 points in hemispherical form, like the center point (= I2fold division of the year = 12 months).

No. 4. clasp. Merovingian period. (Mus. Nordhausen). The six-pointed star with the 6 points of the year in each point; the center is the ijc sign as a linear connection of the 6 points. The 6 dots in the points of the sixth still clearly mark the origin of this cult symbol.

No. 5. clay bowl from Down, Scotland (end of recent Stone Age). The sixth enclosed by a second radiating sixth as half division (= 12-fold division of the year = 12 months).

No. 6. spinning whorls from Troy. The sixth with the central circle and contained therein the ijc sign.

No. 7a and b. Coin of Ribe, Denmark (time of King Erik Menved 1286-1319). The obverse shows the sixth enclosing the 6 points around the center (as in no. 4) and likewise enclosed again by the 6 points. On the reverse the world or cardinal point cross +; between each of the 4 arms 3 points = 12 months of the year.

No. 8 Ornament on a farmhouse in Niederkleen, Upper Hesse, from the year 1618. In the center the 6 pointed star, surrounded by the 6 points around the center in a circle. The ijc star is again surrounded by 6 sun rosettes, each with 2 points between them (= 12 months). The whole is framed by a looped ornament (cf. main section 18). On the right and on the left above a sun rosette; on the left below the + cross of the 4 Y signs, on the right below the fifth, the pentagram, which will be discussed in the next main part.

The sixth, the hexagram, the öspitzige, özackige, ö blätterige star, theöspeichigeRadusw. belong to the main motifs of the symbolic folk imagery of Hesse, as witnesses of an ancient permanent tradition. They stand as salvation signs at the old farmhouses at gates and windows, on bridal chairs and cradles, as once on the grave posts or grave stelae[2] .

Plate 40. no. ia and ib. Ornamental discs of gold plate, grave goods from Mycenae. Sixth, in which the öspitzige star and the 6 points are included.

No. 2 and 3. silver jewelry. Founding dedication gift from the temple of Cuchinak, Persia (cf. pl. 35, no. 8). Six-pointed star (2), with the 6 points (no. 3).

No. 4-6. Likewise. Gold jewelry.

No. 5, the 8-spoked wheel subdivided by the 8 points; Nos. 4 and 6, the 8-pointed star subdivided by the 8 points.

No. 7. prehistoric relief between el-Merwa| and Sawwana near Mârib, Arabia, walled in an irrigation kiosk found by Glaser[8] . It represents the winter sun-turning god, the grave and year-splitter with the axe in his right hand and the 6 points around the center in a circle in his left hand, rising from the Hom top of the dolmen altar between the two dogs (Sumerian *ur-ur* originally nn, as we will see in main section 37). For the connection between the North-Atlantean religion and the cult symbolism of the megalithic culture of Palestine and Arabia, the ancient Israelite religion and the religion foundation of the Galilean, let us only briefly point out the facts, that in Arabia Petraea today still that Nordic archetype of the dolmen, two standing stars and a capstone, is preserved, which we already got to know in the Neolithic cult cave of Baci- nete, Spain, with the winter-solar cult symbolism of the year and cross god with the axe (cf. Taf. i right below); that this altar-dolmen with the Hom-attachment and with representations of the winter-solar cult-actions and cult-symbolism in the Creto-Minoan cult-symbolism is handed down as a stage of a culture-current going from the west to the east: because this Hom attachment belongs to the cult symbolism of the megalithic graves of the North Sea culture circle, the Tuatha peoples; that among the pre-Israelite seal cylinders of Gezer there is a representation of this dolmen with Hom attachment with the cross god, who carries the angular form of the split year on the body („Dom‟ -God), (cf. pl. 82, no. 12 and pl. 322, no. 22, respectively); and finally - that this dolmen is still standing today at 'Ain Dekkar on the Sea of Galilee, in the East Jordanian Golan (Jolan), cf. plate 322, no. 23.

I treat the horned dolmen and the horned top in detail in my later special publication on the Palestinian megalithic culture.

We have now been able to establish in the previous main section, as in this one, that the Yahvistic cult symbolism emerges from an older pre-Israelite, pre-Jewish one, and have been able to establish that this was still present even in the synagogues of Galilee as a permanent tradition of the emergence of Christianity. But the reformation of the Galilean, the man of the people according to the testimony of the Gospels, does not tie up to this formal continuity in Jahvism, but to the folk religion of Galilee, North Palestine, to the folk traditions of the religion of the megalithic grave time, the "horned dolmen". Like Spitama Zarathustra, he also tries to raise a sunken folk religion, its darkened lore, again to the heights of abstraction, of idea. The details of the historiography of his life, supper-insertion, crucifixion, stabbing in the side, rock grave-laying, underworld journey, three days in the grave and resurrection, three women at the grave etc., are taken from the ancient myth of the religion of the megalithic grave time. He thus falls back on the tradition of the religion of the EZ-God, the I-A-U, which he came to "fulfill", via Jahvism. As also later Muhammed with his religion foundation = reformation ties up to the old Arabian religion of the same /Z-God. Therefore the conflict of the Galilean with the Yahvistic theology and theocracy of Jerusalem, like the clash of Luther with Rome.

I come back to all these details in my mentioned special publication. For the ancient Arabian relations of the Yahweh religion of the time of Moses and its cult symbolism it is of importance that the sign of the 6 points around the center, which the axe-god rising from the top of the horn lifts up, appears in the same way between the two dogs as an oesophic star with center, namely above a *Grdbtor* (!) in

No. 8 *Medâin-Saleh.* Arabia, before year 34 A.D., where also the forms No. 9a and gb are found. In the case of no. 9a, the subdivision and also the sixth-form transcription are still to be mentioned.

The use of the sixth or oesophagous star etc. between the two dogs above the grave gate confirms also here expressly the relationship of the year and winter sun turn symbolism to the cult of the dead. The use of the >|< and * in the ancient Arabian cult of the dead, on the Thamudian and Nabataean grave stelae, we have already learned in plate 9 (No. 16-19) and also that the god (AkkadianTu), the f, the "man", the Y or the *Ka,* is the life-giving principle. One compares with this;

No. 10 Ornament above a tomb door, Hirbet* Abde, Arabia Petraea[4] . On the left and on the right the öspitzige or öblätternige star, in the center the same again in an ornamental repetition of 6 such stars around a seventh as center, whereby each star has a point or a sheet with the other in common and forms so a connected whole. This is a symbolic repetition, which we can find in the same way, for example, in the North Germanic symbolic folk art. On the right outer side of the lintels, moreover, the hook or turning cross appears as a symbol of turning and circulation = of new life.

Because the grave is the year, is the Jul, is the light and life turn, the die and become.

Quite apart from the prehistoric finds of the sixth symbol in the North Atlantic cultural area, the very fact that the Arab tradition, like the Jewish at the time of Christ, preserved the sixth as a grave symbol would prove the impossibility of its derivation from Jahvism. Because the Jahvismus hands down to us nothing more over j ene megalith graves of the

Nothing about the belief in rebirth of their cult symbolism and just as little about the cosmic-calendar connection of those cultic stone settings of the 12 stones *(gilgal,* cf. pp. 81 and 82), which were still in use as a place of things at the time of Moses. On the contrary - Jahvism, the priestly religion of Jerusalem since the 9th century, means a complete break with these cult places and cult customs of prehistoric times and tries to eradicate with destruction of the holy stone stelae, the menhirs *(Masseben)* and the holy wooden stelae *(Asherah, Ashirta, Ashtarti) the* tradition of an old religion, which had been also the faith of the own ancestors. Epigraphically it is still handed down to us in the Sinai writing from the 2nd millennium B.C., among other things in the tomb house ideogram with the sun and the cross in it, as I have already proved in the "Rise of Mankind". It was the faith of that leading layer of the immigrating Israelite people, in which Arabic-North Atlantic blood may have been still more strongly represented. It was the old faith of that Neolithic culture people of Amurus or Canaan, into which the Israelites penetrated from the Sinai area through Arabia Petraea. But even if these cult sites of the North Atlantic megalithic culture of Palestine fell into oblivion and destruction in Jahvism, the cult symbolism, the hieroglyphics of that world and universal God, whose seven eyes and sixth on the stone above the gate of the cult site and the tomb continued to testify, remained indelible: "I am the light of the world, I am the life".

The connection of the sixth or the hexagram with the year, world or life tree, the sun or light tree, the holy candlestick with the 6 -j-1 arms, we will pursue further in the main part 15 and 16. For the ancient Indian tradition of this cult symbol, see especially the symbolism of the coins of Patna and Gorgho Grat, pl. 139, nos. 26a-q.

6. MAIN

The fivefold division in the north atlantic face circle sun year

Ehighly peculiar symbolic connection mustalreadybementionedhere in motivic connection with the symbol ofthe 8- or öspeichige or i2speichige year wheel, even though its further discussion can only be done in the main part 20, "Language and Writing as Cosmic Experience" It is about that enigmatic*fivefold*subdivision whichappears inthese annual ideograms.Let us look first at the following small selection of the monuments, whereby for the northern European prehistory of the oldest metal time, the Bronze Agecanonly be inferred back tothe wood and birch bark objects (vessels etc.) of the Stone Age, of whichnothing has been preserved tous

Plate 41. no. 1. bronze box from Espe Hoiled, Espe parish, Salling district, Svendborg county, Denmark (Early Bronze Age) The 8-spoked wheel: in the hub, the center circle, a spoked wheel.

No. 2 Bronze box from Alten-Ebstorf, district Uelzen (Berlin, Vorgesch. Abteilung der Staat! Museen), from the same period The i2speichige wheel: in the center circle the Sspeichige wheel.

No. 3. bronze hanging vessel from Eskebjerggaard, Skippinge district, Denmark (Older Bronze Age):

No. 4. burial vessel from Lower Saxony. Migration period (Mus. Oldenburg). On the lid a painted cross "X" whose arms consist of 3 strokes each (=12 months). Between the arms of the X cross, above (N), right (O) and left (W) one dot each; below (S) *two dots next to each other (l):* thus 5 dots in total, of which the lower two are next to each other. At the upper edge of the vessel 6 dots in a circle, again divided by 3 strokes each arranged as X cross (= 12 months).

No. 5. ornamental disc from Thale, district of Aschersleben, from the Middle Bronze Age (Berlin, VorgeschichtL Abteilung der StaatL Museen): the 5 points in the circle around the center, connected to each other by an S-spiral, of which *the lower two are again next to each other;* compare the disc also from there, plate 39, no. 3, which was discussed above (p. 141) and shows the sixth with the 6 points in the circle.

Regarding the question of the permanent tradition, the Upper Hessian ornament (plate 39, no. 8) should be mentioned here again, which shows the ossified star in the 12 points and in addition the ossified wheel (lower right).

Plate 42. no. 1. cult symbolic jewelry, Alaskan Eskimo. The sun or god antlitz in the 5 points, each of which consists of the sun sign Q in the X circle.

No. 2. rock drawing of Santa Barbara County, California, N.-America. The ßspeichige wheel with the sspeichigen.

No. 3a-b. Terracotta spindle whorls, Valley of Mexico. (U. S. National Museum). On the top (3 a): the 8 dots or Q circles around the center. Note in randomament: spiral, crook, 0 or fl signs. On the bottom (3b): the spoked wheel, with spiral ornamentation between the spokes.

No. 4. stone Z from barrow (cairn) T of Sliabh-na-Calliaghe, Ireland (Stone Age). Above

right: the 8 spoke wheel subdivided with 8 points, below half right (SO) the sun sign 0; left below the 5 points in the circle.

No. 5 and 6 Ornamental plates from Truchtelfingen (5) and Inzing (6), Lower Bavaria (c. 400 AD). Prehistoric Department, StaatL Museen Berlin.

No. 5. five birds, whose ornamentation consists of 0 characters, encircle the central ring with the
© Points (Truchtelfingen).

No. 6. Five serpentine signs, similar to the H rune, encircling the central ring (Inzing).

No. 7. ornament of a painted funerary vessel from Cypros. The 5 points around the center: the

top or middle is a sun sign 0 in the circle, which has a trident-like attachment (cf.
Cyprian *ri* Y, page 128) and shows the ideogram of the highest growth on the left and right (cf.
Pls. 149 and 467, in particular no. 9 for Kypros). It is the midsummer point, the high time of the
Year, the beginning of the blessing. The four other points are as (J) "year" sign in the circle
NW NE
SW SO set, the two upper still with the three rays, the two lower, the winter sun-.

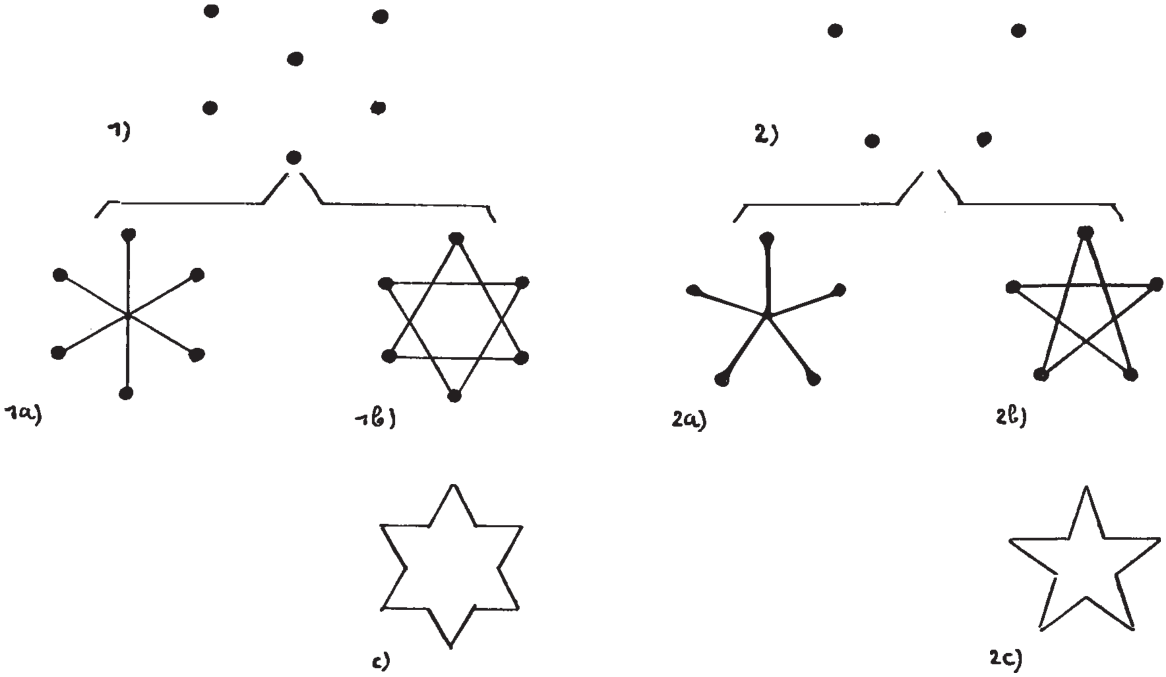
turning points, without the rays. To the left and right of the winter solstices the sun of the turn and the escort birds.

No. 8. relief of Tel-es-Sâfy, Palestine. A Canaanite-Egyptian syncretism: lätar or Astarte-Sekhet. Sekhet the lion-headed goddess, an allegorical, winter-sun manifestation of the primordial mother, mother of gods and men, mother earth, *Net, Nit* or *Neith,* worshipped in Upper Egypt chiefly at Seni (Esneh), the Greek Latapolis, called in texts "the house of Net in the land of the south." The title of the lion-headed (= underworldly, **10 Wirth, original text vol.**

Net-Sekhet or Net-Menhit etc. read: "Father of the fathers and mother of the mothers - Net Menhit - the great mistress, mistress of the south, the great cow who *gave birth to the sun, who* made the seed of gods and men, mother of Ra, who brought Tem up in primeval times, who was being when nothing else was there, and who created what exists after she became"[1] .

Their symbol were the painted crosswise x arrows laid on top of each other, which also in the Germanic Julsymbolik still hold above the heart of the mother earth with the three points. A further symbol of the *Net, Nit* or *Neith* is the so-called "weaver ship" XDC or X=K, the already in old Egypt no longer understood pre-dynastic North Atlantic ideogram }<=><, d. i Q "heaven and earth", the sign of the "hieros gamos", the holy procreation, which has preserved the old cosmic connection as 22nd or pre-winter rune of the long rune series still in the sound value -t "g "descended from", "begotten by".

We will examine this sign further in chapter 19. For our present discussion it is further of importance that the lätar-Sekhet stands between the two yearly serpents (= the sign Q or §, cf. chapter 18) and that at its feet the oesophagous wheel and the 5-pointed star, the *pentagram,* appear. To the latter is to be noted in principle that it represents the linear connection of the 5 points among themselves, like the hexagram the linear connection of the 6 points among themselves. The diagram below may explain this:



Textabb. 16

The5 spoked wheel, originally the linear connection of the 5 points, is still found in the pyramid texts as determinative in the hieroglyph ® or ® *dw^-t (Duat* etc.) "underworld", "Part of the world under the earth, into which the sun sinks in the evening, which at night with the sun god...

in which Osiris and the dead dwell" etc. It seems that the (^) was later confused with the hieroglyph for "star" or equated The connection of the 5spoked wheel (pen- tagrammes, 5-pointed star) with the mother earth, the primordial mother, the mother of gods and men, "in the lion", as it is attested by the Near Eastern-Upper Egyptian syncretism of the relief of Tel-es-Sâfi, proves to be an ancient tradition in view of the further epigraphic monuments. In the prehistoric rock drawings of Upper Egypt[1B] , and/or Nubia (Sharab among other things) pentagram and hexagram appear, likewise in the altsumerischen and Vorelamitischen characters. Now it is of great value that the Sumerian phonetic value of the *pentagram is* preserved for us with explanations in the Akkadian glossaries: it is called Sumerian *UB,* which means in Akkadian *kibratu* "world direction, celestial region, side" (= Old Norse *att),* or *tupukatum* resp. *tubukatum* "sphere, enclosed space" means, also *illuru* "shoot" and *tanadtu, tanadâtu, tanittu* "sublimity, glory" (Barton 261). The Sumerian *UB* also has the meaning "side, environment, celestial region" in compounds: *ub-dug-ga* "celestial region" (Akkadian *tubukatum)* and *ub-da* "celestial region," also *an-ub-da* (Akkadian *tubukatum* or *kibrât irbitti* or *tubukât irbüti*[2]). The *an* in *an-ub-da,* Sumerian*, cuneiform^, Akkadianwj-, means "high,being high" (akk. ëlu*),* "heaven" (akkad, *8amu),* further "god Anu" (akk. *anu),* the sky-god, who has his seat at the north pole, while the ideogram * is also called *dingir* "God" (akk. *ilu) (*Barton 13): *an-ub-da* would be consequently a designation of the sky-area, the world-directions of God.

With the four or five "kibratu" the world directions (from, behind, right, left and above) are thus indicated in the Babylonian cosmic cult symbolism.

That the pentagram as world division refers to the mother earth, results from the further Sumerian phonetic value *AR* = Akkadian *karma* "plowable, urbares land". Compare with this among other things the Jul- or Jahrkucheneisen from Oldenzaal, Twente (Atl. 495, No. 2 a-b): the sheep or the ram with the cross and the human head at the tail (winter solstice symbol), on the other side the man with the plow and a Â rod in the hand. Above the plow the pentagram.

This fivefold division of the earth according to countries and peoples also still appears in the Vedas. Thus Aditi, the all- and primordial mother, the mother of the gods, the Aditya's, the mother earth is called *pânca jânä* "the five beings" (Rigveda I, 89, 10, Atharvaveda VII, 6, 1).

The relation of the pentagram to the "Great Mother" is also evident from the late Middle High German name of the same, *trutenvuoz,* New High German *drutenfuß* or *drudenfuß.* Old Norse *pruèf-s* (f) denotes a "divine being", "virgin", "walkyre", and only the Roman-Christian "reevaluation" has attached to the word that unfavorable meaning, which the late Middle High German *trute* and the Gothic *druda,* Danish *drude* (= "dissolute wench") shows. For it was not enough for Rome that it delivered the *trute,* the "wise woman", the emergency helper, the giver of strength, as "witch" to the flaming death of the stake, also her memory should be taken away the honor.

In Anglo-Saxon *pryü* (f.) means "strength, power" and in the Eddic tradition (Grimnis- m<51 4) it still says

> Land er heilakt er ek liggia sé
> âsom ok âlfom naer: en
> i)>rudheimi skal pdrr vera, unz
> um riüfaz regin.

> The land is sacred, which I see Hegen close to the Äsen and Alben.
> There in *Thrudheim* Thor shall dwell until the gods pass away.

The Thor dwelling in the "house of the power" *(Thrudheim)* is now the son of Allfather, Odin and the mother earth *(Jord) and is* called therefore "son of the earth" *(Jar dar sunr* or *konr).* But the son of the gods is born, cosmically seen, from the womb of the earth, from the mother water, the primeval water, the mother sea ("the earth power was it, which fed the noble one, ice-cold sea" - HyndlaljöJ" 39) and the "trutenvuoz" is therefore the "foot" of the Nordic "thrudhr", the divine mother virgin. And therefore in Skaldskap. 75 *pruftr* and *Ran the* sea goddess, the mother sea, the mother of the dead are also put together.

Thus also Agni, the son of God, becomes the "child of the waters" *(apämnapät)* and is called in the Rigveda X, 82, 6 before him:

> The waters took on the first primordial germ, in
> which the gods aHe behold, the only one lay in
> the womb of the unborn, in which hidden aHe
> beings rested.

And-as we have already learned (p. 131): "You, Agni, are born as Varuna (= the god in the waters), you become Mitra when you are inflamed, in you, *son of strength (sünu* or *putra sahasah), are* contained aHe gods, you are for the sacrificing mortal an Indra (Rigveda V, 3, 1, cf. III, i, 8 and VIII, 43,28). The word *sahas* "strength, force, power, mighty being" is also the name of the month *Mârgasirsa,* the red month (November-December), later the first month of the year, that is the month of July.

Märga-sirsa or *Saha* and *Pausa* or *Sahas-ya* form the winter season *Hemanta.* But *Sahâ* is also the name of the earth, so "the winterHche" "winter sunny".

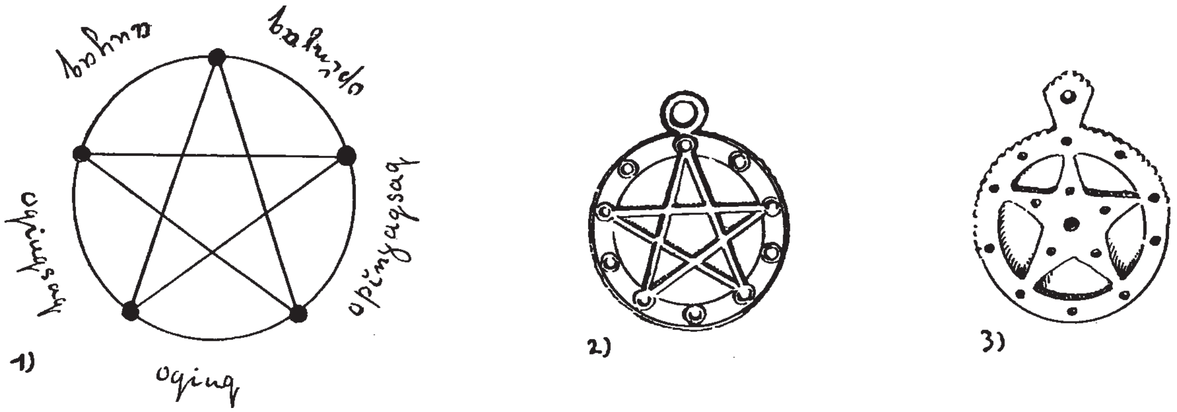
Now *Hemanta* and *äisira* is that twofold season of a *sixfold* division of the solar cycle (Jaimini Sutras VI, 7, 40): "The sun is in all seasons; when it is morning *(uditi)* it is *Vasant a* when it is milking time *(sangava)* it is *Grishma ',* when it is noon *(madhyan-dina)* it is *Varshâ',* when it is evening (*aparâhna)* it is *äarad; when it* has set *(astam eit) it is* the twofold season *Hemanta* and *Sisira."*

'üa.chäaracP there was thus in ancient times no longer a period of the year in which the sun shone. *This is also a memory of an arctic homeland!* The Hchtlose 5th and 6th part corresponds to the dead 8th Aditya, Mârtânda (see p. 132). Beside the öfachen division of the face-circle-sun-year handed down here, in which two parts form a dual, a two-unit, stands likewise the *3-fold* (Taittiriya Samhitâ II, 1, 2, 5): "There is a triple glow or power of the sun: one in *Vasanta,* which is the morning; one in *Grlshma* or the noon, and one in *Sarad* or the evening." Again, the dual use of the seasonal designations as a magnified image of the diurnal seasons of the sun's course is still clear: Spring=Morning, Summer=Midday, Winter=Evening (Night). This threefold division of the seasons of the north as extension of the primordial and lasting division into two parts, summer and winter (® and 0, respectively), we have discussed in the first main part. It is still present in the Vedic parable of the "3 steps" of Vislinu (Rigveda I, 22,17-18; I, 154, 2) or of the three heavens of Savitri (V, 81, 3; I, 35, 6) or of the three abodes of the Agni

(VI, 7,7; I, 95, 3), which are just known only to Vishnu (X, 1, 3), as well as in the parable of the "three brothers", which are a general North-Atlantean symbol for the three stages of the yearly course of the son of God: the third one is then killed by the other two or thrown into the well etc. and miraculously saved, redeemed or raised (= winter solstice). The 3rd step of Vishnu leads to the 3rd or "hidden place" of Agni or the Asvins, where the third wheel of the Asvins is hidden in a cave unknown to mortals (X, 85, 14-16). It is the place where Agni is the "water child" *(apâm napât).*

The question is now, how a 5-fold division of the year could originate organically. Numerically it must originate from a *decimal-divided* year, therefore from the Arctic-Atlantic "two hands" year which was based on the © division as basis. The three-division can have originated from this year, i.e. from the © year, the two "missari" only in the North Atlantic latitude. This trisection is also still generally Vedic, as hot, wet and cool season, corresponding to the southern latitude.

In North America we find now beside the general division into a cold and a warm season, or after the solstice points, also a 4-, 5- or 6-fold seasonal division (Cope, p. 135). Thus, for example, the Copper Eskimo, among whom the blond Tornit types also still occur, have no months in our sense but a 5-fold seasonal division of the year: *oqiuq* (winter): from mid-November to the end of February, when the sun either appears very low in the sky at noon or not at all; 2. *opingaqsaq* (early spring), from early March to toward the end of April, when the snow first begins to melt; 3. *opingaq* (full spring), from the first melting of snow until the land is free of snow; 4. *awyaq* (summer), when the days are warm, the earth is free of snow, and the lakes are free of ice; 4. *oqiuqsaq* (autumn), when the weather becomes cold again, the lakes freeze over again, and the displays of winter begin to appear in the land. The division is thus:

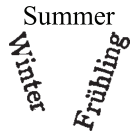


Text Fig.

This scheme like text fig. 17, no. i would correspond completely to the Alaska Eskimo symbol (plate 42, no. 1), the face in the 5 sun points of the "face circle". This 5-fold division must have developed from a 10-fold division of the Arctic-Atlantic face circle sun year, the 2-hands year, thus the 10 points around the center, as a subdivision of the © year, as they are for instance in the still popular pentagram amulets of Portugal (text fig. 17, no. 2 and 3, after S. *Seligmann:*

Die magischen Heil- und Schutzmittel aus der unbelebten Natur, Stuttgart 1927), No. 2 made of tin, No. 3 made of bone, is present, so to speak, as a formal permanent tradition of the young-diluvial, arctic Hom and bone culture of Atlantic Southwest Europe.

As the naming of the Copper Eskimo shows, this 5-fold division actually has an inherent ßteilige: *oqiuq-opingaq-auyaq,* from which the other two are further derived by *-saq.* The scheme of this tripartite division would be accordingly:



This threefold division is based on the arctic year dualism of the astronomical, solar® and the seasonal 0 (summer-winter) division in the whole arctic and north Atlantic culture area. However, another secret must be hidden behind this 5-fold division. Let us consult for its unraveling a classical passage like Rigveda 1,164, ii-15, in which the tradition of all systems of the Arctic and North-Atlantic division of the year (the 10-fold, 8- or 6-fold and the 12-fold) are preserved, so to speak as documents of the migration from the north.

11. "This i2storied wheel of order turns again and again around the sky, for not can it wear out." On it, O Agni, the sons stand in pairs, 720 (= 360 days 360 nights).

12. They designate as the father the 5footed, I2part, who draws from the full on the other half of the sky. But these others say that it is the clear-sighted one on the lower (half), who is set on the 7-wheeled (° °) âspeich (^)).

13. On the salubrious wheel, which turns in circles, *on which ade beings stand.* Its axle does not get hot, although it carries many loads. Since time immemorial, it has not broken along with the hub.

14. The wheel turns without wearing out, along with the rim; 10 pull, tightened to the horizontal (drawbar). The eye of the sun goes, even if it is wrapped in haze. On it all beings are set.

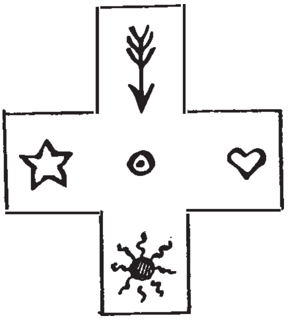
15. They say that the seventh among those born in pairs is a singleton (=:■:). Six are twins, God-born Rsi's they are called.

Their dear, according to the order fixed (parts of the year, seasons) move trembling (i.e. are movable), while he (= the center) is fixed, in which they change according to the form" (= <:^{4})-.

The Rigveda passage shows us the s-fold division as one inherent in the I2fold or 6-fold division of the year (stanza 12), as we could determine from the monuments (plate 41, nos. 2-4), but also as one belonging to the 10-fold division of the year.

The monuments have shown us likewise the affinity of the 8- or 6-fold and the 5-fold division, be it as 5 points (around the center) or spiky wheel, or 5-pointed star or pentagram or "drutenfuß". In the German folk tradition, the "drutenfuß" appears as a protection and salvation sign, so at the house gate, at the threshold (where it "torments" Mephisto), as at the cradle of the child, and also there in connection with the 6- or 8-spoked wheel, the hexagram, the sun wheels, etc., as I will explain in a later publication of monuments.

In this sense, the same 5-pointed Star (= the Pentagram) appears as a sign of salvation of renewal, on the Dakota Cross of the 4 cardinal points and winds, which come from the 4 caves of pass, in which the souls of the people dwell before their re-embodiment. In the center of the cross are the earth © and the people, moved by the conflicting powers of the gods and winds. The head of the cross bears the arrow of the North orWinter Giant, the North Wind, and is carried on the body near the head, as the seat of prudence. The left arm covers the heart: it is the east wind, which comes from the seat of life and love. The foot is the melting The right arm is the burning south wind and carries the 8 radiant, 8speaky sun, as a symbol of the fiery passion. The right arm is the lime west wind, which comes from the spirit land and overflows the lungs. covers, from which the breath goes out last, gently, but into unknown night: there stands the 5-pointed star[5] .



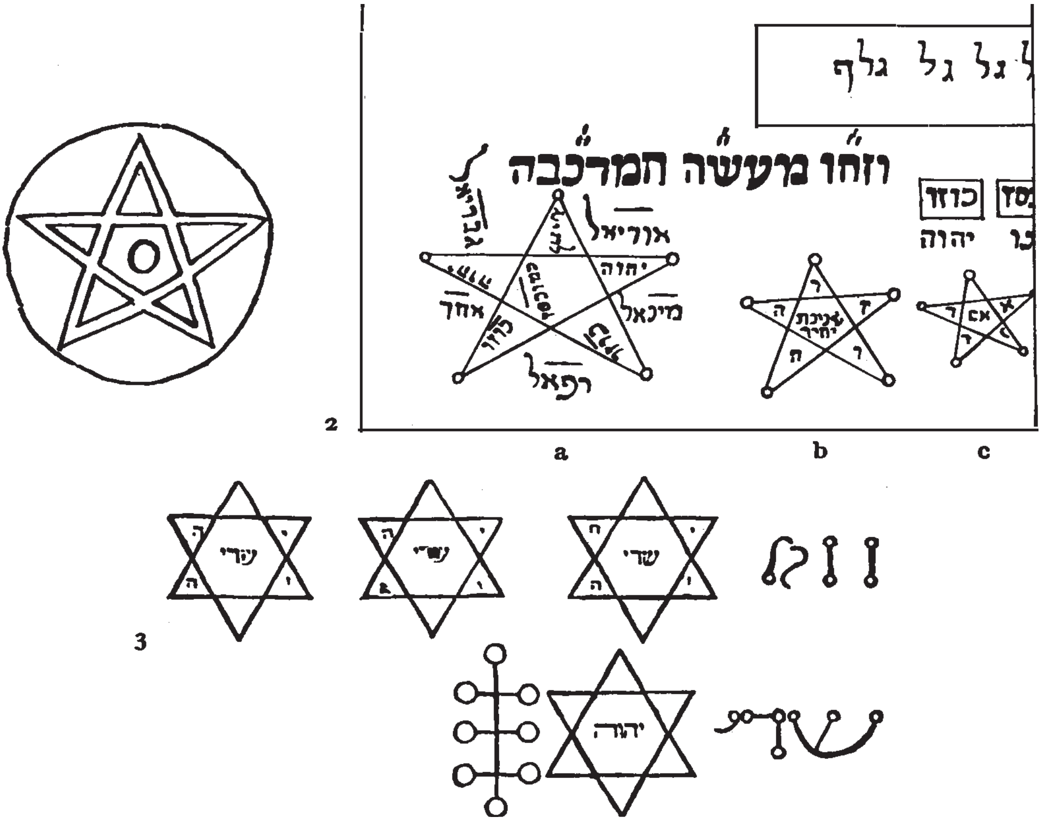
Let us go back inthis connection once again to the Sumerian *UB*as sound value for the pentagram whichappearsAkkadian glossaries as*kibratu* "celestial direction, world area", *iUuru* "sprout" u. *tanadtu, tanadâiu, tanittu*"sublimity, glory" (see p. 147) What is the relation of "sublimity" and "glory" to the pentagram, to the 5-fold division? The word*tanattu* "sublimity" or *nâ'âdu*"to be sublime" occurs in the Akkadian glossaries also as Be- (Barton 159). But this sign is homonymous and synonymous with Sumerian text fig. 18 *IA* "5" older gfc and p&e- from g g D (Barton 533).[6]

So the pentagram, which has the "sublimity" inherent in it, is the 5-number. And it is interesting that the Akkadian glossaries to the IA "5" still give the meaning *abnu* "stone". On or in the stone are thus this (or the 7 cf. p. 133), as we have seen it also in the tomb = cult site (pl. 42, no. 4), likewise in the North American rock drawings (pl. 42, no. 2) or with the Mother Earth (pl. 42, no. 8), the "stone mother" of the Russian tumuli from the White Sea to to the Black Sea. For from the "mother stone", the womb of Mother Earth, from the winter son nen turn, the Son of God is born again with the light of the lands, like man. Now, what is the "sublimity" in the 5-number, the 5 points, the pentagram ? In a Jewish night prayer still in use today it says:

> On my right is Michael, on my left Gabriel, in front of me Uriel, behind me Raphael, and above my head is the Shekinah (the emanation of the divine source)[7] .

Babylonian-Persian and gnostic-cosmic cult symbolism has been preserved in this angelic doctrine of late Judaism. Now it is important that in the tradition of the jEabbâlâh, in a manuscript of the British Museum (Oriental 4596), the pentagram is still illustrated as an inner linear connection of the 5 points of the course of the sun and that in the 5 corners the name of God J H W H (Jahve) appears. The text figure 19, No. 2 below shows in the first hexagram (2a) the names of the archangels Michael, Gabriel, Hananfel etc., as divine spirits of the world directions, of the pentagram or SumerianUB = *tubukâtioder tupukâti* "heavenly regions", which are called in Jewish with consonant change *tekwphot*; in the second pentagram (2b) .are in the center dié

Words"Sheekimah of YHWH" and in the corners, as with the third (2c), these 4 letters of the name of God written.That the sun is inherent in the pentagram isconfirmed tous by a seal stone from the third, pre-Hebrew layer of Gezer (text fig. 19, no. 1), whichcorrespondscompletely tothe representation of the hexagram with sun contained in it in the Galilean synagogue ruin (plate 38, no. 4)?



Text fig. 19

A similar cabbalistic amulet, which Wallis Budge also communicates (text fig. 19, no. 3)®, shows three hexagrams in a row, the so-called "Shield of David" or "Shield of Solomon", in the center of each of which *Shaddai,* the increase of Yahweh, is written, while in the 4 x corners the letters of his unpronounceable name YHWH are written. Below these is a fourth hexagram, in which is also written the name of YHWH. The 3 signs on the right of it are the Hebrew letters Öin, Daleth and Jöd = "Shaddai". On the left of the hexagram is the cabbalistic sign for the "tree of life" with the 8 points, which shall be spoken about later.

If now the name of God is inherent in the pentagram like in the hexagram, the pentagram is the "sublimity", the "glory", the Sumerian IA, the "fiveness", and - as we **have** seen, with the Copper Eskimos as with the Vedic Indem - this fivefold teüung of the year of God is also inherent in a seasonal tripartition, - so the question arises, which was the original form of that name Yahweh ? That this name of God originally is neither a Tetragrammaton, (a word of 4 letters) nor of Jewish or Hebrew origin, results with clarity from the wedges

Scriptural texts. As G. R. Driver shows, the oldest form in the Assyrian texts of the 9th century is *ia (Ja)* and *iau (Jau),* from which the form *Jähu* developed, which still later became *Jahwë (Jah- weh)*[10] . The name is however of far older origin and pre-Israelitisch documented. In a text from the time of Sin-muballit, the father of the well-known Hammurapi (or Hammurabi) of Babylon (about 1948-1906 BC.), appears (CT IV, 27 = Bu 88, 5-12, 329) as a "theophoric" proper name *Ja-ü-um-ilu* " Jau is God" and CT VIII, 20 (= Bu 91-5-9, 314, obv. 3) *Ja-a'-ve-ilu* or CT VIII, 34 (= Bu 91-5-9, 544, obv. 4) *Ja-ve-ilu* "Yahweh is God"[u] .

A Babylonian Syllabary (CT. XII, 4) gives for the already discussed year and God ideogram written in cuneiform (= Babylonian *ilu* "God"), as first equivalent *Ja'-'-u,* which corresponds to the Hebrew *Jahü.* This Akkadian *ilu,* is called Sumerian *an* and appears - as we have seen above - also in the connection *an-ub-da* "celestial region, world direction", as synonym of the root form ub = pentagram (see p. 147).

That *JAU is* an Amorite name of God and was brought to Babylon by the Amorites is the opinion of renowned researchers on the basis of the written monuments that have become known today[12] . The Hammurabi dynasty originated from the west, from the land of *Amur(r)u* or *Amur(r)i,* Sumerian *Mar-tu,* which encompassed Canaan, Syria and the eastern territory to Babylon[13] . After the country Amur(r)u then also the Middle Neer is named. These Amorites are to be assigned however on the basis of the representations of the Egyptian monuments of the Nordic race ("Aufgang der Menschheit", P. 138 to 143). Also *Otto Reche* summarizes the anthropological result in the Reallexikori of the prehistory I (1924), p. 157 dâbin: "According to old-Egyptian representations long skull with regular features, straight nose, narrow lips, blond hair and blue eyes, thus members of the north European race *(Homo europaeus).* A peasant population that seems to have kept its type quite pure for quite a long time, for even today it is not uncommon to find blondes in the area. In part the Amorites have been absorbed into later Judaism." As I will further prove in my special publication on the cult symbolism of the stone tombs of Palestine, these A "twr(r)w people, the *'emori of the* Old Testament tradition, themselves once came with the megalithic culture from North Africa and are related in origin and name to the Neolithic Libyans, the *Ma-uri*[14] . The name *Amur(r) means* "land of the west" and for its inhabitants "people of the west". Still in the Talmud Jewish is *Uria* and *'Ur the* designation for "west".

From the west came that dolmen with the winter-solstice cult symbol of Hom on the capstone, which still stands today, facing *west, in the* ancient Amuri country, in the East Jordanian Golan north of the Sea of Galilee (pp. 142/143).

The name of God *AN* (akkad. *ilu),* the "sublime", "high" (akkad. é/u) written of *I-A* or *I-A-U,* which is in the pentagram (LZB*),* as in the hexagram, was taken over with this symbol on the part of the Hebrews from their Arabic-amorite leading class. And also the designation "stone" (akkad. *abnu)* for Sumerian *IA* = "5" = "sublimity" (akkad. *tanattu* etc.) = Sumerian *U B* "pentagram" (p. 151), seems to correspond to a Neolithic Amorite. Because the god[a] *El- Amurru* (siuner. *AN-Martu)* is a god of the mountains. An ancient text dating from the time of the dynasty of Ur (AO 4331+4335) calls him "lord of the mountains". His name *Kur-gal* "the great mountain," his identification and relationship with *An = Anu* the sky-god, as whose son he also appears (AO 4331 +4335 III, Z 3 and more often)[16] , gives a clue to the designation *El-Shaddai* of IHWH, Yahweh, the *SüriSaddai* (Gen. 17, 1; 28,3; 35, n;43,11:48,3 etc.), "my rock is Saddai'* (Deut. 1,6; 2,12 etc.) or called *sün-él* (Deut. 3, 35), *feaddai* is Babylonian *üadü* "mountain" as God-designation. And the name *El Shaddai* was also applied as "refuge, asylum" especially to the holy

Menhirs, the stone stelae related, the *masseba* in the temple as *bét-el*„ house-god s". The Phoenician main deities *Baiti-ilâni* and *Baiti-elim*, respectively, are the embodied *bét-el* "house-god" and have come down to us as "sacred stone fallen from heaven", Greek *baitylia* (ßairvkia, Plin. 37, 135 *baetulus).* A classical representation of the sky god *(Anu,* Akkadian *ilu)* on the stone, is the well-known victory stele of *Naram-Sin of* Akkad (beginning of the 3rd century B.C.): on the cone-shaped cult stone the sun appears with 8 rays or spokes, which are divided by further 8 (= 16 halfeykt).

For the age of the Sumerian tradition cf. still the Sumerian synonym of *I* or *IA* (= "sublimity" and "stone") and *NA* or *NÄ,* which also means "high", "sublime" (akkad. é/u)and "stone" (akkad. *abnu) as* well as "sky" (akkad. *Samü).* Sumerian NA-NA. = akkad.*abnu élü,* d. L the "elevated stone"; but akkad. *élü* is likewise Sumerian *AN* "God" *(Anu),* who is therefore on the *abnu,* the "stone".

That here a tradition of the western megalithic culture, the younger Stone Age, is present, results from the fact that the menhirs of Brittany (Morbihan) carry since the Christianization a crucifix, with or without Christ representation, some, like e.g. the menhir of Lochrist, must have carried this cross attachment already before the veneration, since menhir and cross are from *one* piece. Thus, according to the guidelines of Gregory the Great, the "pagan" cult and whale sites were reinterpreted as Christian ones. Today, newly married or childless women still go to the menhir (also to those which do not carry "Christian" symbolism) and ask for child blessing by touching their bodies. The menhir is therefore a "child-list stone", like the "Wendestein", the "pierre qui toume" of the western Alps (Jura, Vosges) with the $ shell sign. The god who is + or >|c or * who is on or in the "stone" confers the new life $. But the same meaning as a seat of god or life, as a shell stone, had the. Menhir, the *Massebe,* in Kanaan, which likewise belongs to the older epoch of the Israelitischen religion and cult histories, from the Amoritic-Arabic megalith culture. That also the massben were places of pilgrimage for "new life" is proved by the child burials at them (as e.g. in Gezer) and that in the later orienta'isation d'ese stelae were equipped with phallic symbols in rough sensualization. The or)|C on the stone confers the $ or S. This also explains the equal meaning of both signs in the Old Arabic as epigraphic tradition of the megalithic cultural epoch (cf. text fig. 24).

For the clarification of the present connections it is important to note that the menhir in Morbihan still shows the crook as a cult symbol, like the dolmens (plate 21), and that we already know the same crook as a symbol in the representation of the birth (= rebirth, the resurrection) of the Son of God on the Sumerian-Babylonian and Hittite seal cylinders (plate 26, no. 2-4).

The God, the "Exalted One", the I-A of the "5", who is on the "stone", whose 7 "eyes" (of *{Yahweh)* are on the stone, the I-A-U God, who is contained in the pentagram as in the hexagram, is the ancient sky-god, who reached both with the Amorite megalithic culture from the West via North Africa, Arabia Petraea to Amur(r)u (= Canaan, Palestine), as well as with the Y "ship" from the Red Sea (Neolithic predynastics of Upper Egypt) to the Persian Gulf and the „Two-Rivers-Land".

The cuneiform word *ja'ü "*heaven" (CTBT XII, 4, Z, 1), so called "West Semitic", is believed to be of Amorite origin[18] , which designation of Yahweh still remains in old proverbial sayings, as in Micah 5, 6 "like the dew from Yahweh (= from heaven)"; cf. also Gen. 22, 11.

Let's summarize once again: in the hexagram (the 6 or 8 points around the center, the 6- or 8-spoked wheel etc.), as in the pentagram (the 5 points, the 5-spoked star) the name of the old sky-god is contained. This pentagram is the symbol of the 5 "celestial areas", "world directions", which also has a threefold division. The total basis forms again an even older division into two parts. The name Jahve = Jahu however goes back to the older form I-A-U or I-A. *The question arises what these sounds have to do with the world directions, the heavenly regions.*

That in the old Norse 8 *cettir* des or ® , the *eyktamark* or *dagsmark, the* löteilige rune row is contained and this was divided into 3 "att" or "sky areas" (= spring, summer, winter), was already noted in the 1st main part (p. 29 u. 84). In the "alphabet", as the sequence of the signs for the celestial regions of the visual solar year = months of the year, then the I-A-U would be contained ? This would be the solution for that puzzling appearance to which I have already pointed out in the "Rise of Mankind" (p. 431). The old North Atlantic Stone Age writing will have been, like the Sumerian, a *syllabic* writing, consisting of a consonant + vowel or vice versa, as is still recognizable e.g. in individual Germanic runic names. Such a *SyUabar* still exists in the Cypro-Minoan script. A further, most ancient characteristic of this Cypriot syllabary is that it uses for the gutturals, dentals and labials only one and the same sign each, this consonant however in the vowel row a - e - i - o - u "ablauten", alternates, i.e. has one sign each for the consonant with the vowel concerned. As a result, we get the series of letters:

Guttural series	*Characters and phonetic values*
- kh (ch) - g (written*k}*	ka - ke - ki - ko - ku
Dental series	
t - th - d (written)	ta - te - ti - to - tu
Labial series	
- ph - b (written)	pa - pe - pi - po - pu
Sibilant Series	sa - se - si - so - su

I have also pointed out in the "Aufgang" that, for example, of the sunken Atlantic writing systems of West Africa, the Vai script shows the same structure, which is related to the Libyan, Numidian (Ma-uri), Berber script of North Africa, as well as to the Sinai script (middle of the 2nd millennium B.C.). It must be an ancient cult-language custom, since we find the same, just in connection with the grave and death cult, in the old European, north-Mediterranian alphabets again. Thus, the so-called Galassic vessel, which was found in an Etruscan tomb near Caere and is now in the Gregorian Museum of the Vatican in Rome, shows an Etruscan syllabary running around the belly of the vessel in spiral windings; a Greek, so-called Chalcidic alphabet is scratched on the base. The Etruscan syllabary consists of 13 groups of syllables of 4 syllables, in total as 52 syllables. The sequence is:

bi ba bu be
gi ga gu ge etc.[17]

This syllabary with the ablaut sequence *i - a - u - e (Jaw)* corresponds to other alphabet inscriptions which were found in Etruscan graves, such as in the grave at Colle near Siena. Besides all kinds of *red* painted Etruscan inscriptions there was a Chalcidic alphabet A to O and a syllabary with ablaut sequence *a -i -e -u:*

ma mi me mu no...........vo [18]

On the Etruscan Bucchero burial vessel from Formello near Veji, two Greek alphabets are scratched in conjunction with Etruscan characters. Above the first row is written *ur ur in* Etruscan letters. The first alphabet is immediately followed by: *saur uaszuaz. The* third row begins: *uararzuasuauzs*; the alphabet is followed by: *ausazsuaz usauaszusa.* The end of two rows of Etruscan characters is *zarua zarua zaruas.* The vowel ablaut is formed exclusively by *u* and *a or a* and *u*, i.e. the phonetic values for the sign A Fl A A etc. in the old European, North Mediterranean (Germanic, Celtic, Iberian, Italian, Greek) and Sumerian writing systems (see main section 9, "The Ur").

The cultic use of the alphabet in the burial and death rite, which also appears in the north (row of runes in tombs of Kylfer, Gotland and Maeshow, Orkaden Taf. 90B, cf. Taf. 202, No. 4), can be traced as a custom in uninterrupted continuous tradition to the early Christian period ("Aufgang der Menschheit", p. 440L). A known but not recognized early Christian monument is that shrine published by G. de Rossi, which was covered above and below with bronze plates, one of which shows 4 discs S S placed in the form of a painted cross. Each of these 4 circles bears in *marginal writing* (p. 27) the Latin alphabet. In the center between each two circles is written, inlaid in silver: *vivas in deo* - "may you live in God" (plate 209, no. 3). The shrine comes from Rome and is said to belong to the 4th century: a corresponding plaque shows a youthful ideal head of Christ[19] .

The time of the emergence of Christianity stands as a spiritual-historical period, so to speak, under the sign of the mysterious formula of the alphabet. It is the age of that oriental-hellenistic and generally Mediterranean syncretism of mysticism and magic, in which the syllabary and the ablaut series of the vowels alpha-omega acquired an increased, even if occult, importance[90] .

The waves of the North Atlantic cultural journey and cultural migration, which had passed through the Mediterranean and over its shore areas since the younger Diluvian and the younger Stone Age and had split and separated into most manifold layered local mixed cultures, are summarized and merged in a great pantheistic show. Ancient North African, Ancient Egyptian, Ancient Oriental, Iranian, Near Eastern, Hellenic and Italic components, originally springing from the same source, flow together again in a co-testing way. In the cult-language symbolism of the alphabet series, the "Stoicheion" (p. 95 and 97) and its vowels, the LAU, in Greek transliteration IAQ (Q = the ö-mega, m) appears in increased meaning. This IAÖ (lam) is equated now over the still preserved forms *Jahu* and *Jaho* with the tetragrammaton of the name *JHWH (Jahve).* That the name of God was with the Jews with 4 letters, Jod He Vau He, as "vocabulum dei" and *Jaho* could be read, reports Jerome in Psalm VIII[21] . And still on a cabbalistic so-called. "Amulet of Moses" ("amuletum Mosis" in Fabricius Cod. pseudep. II, 119) appears *Ja Ja Jahu* etc.[22] . That also in the gnostic writings older traditions are present and not only the Greek transliteration of the name Jhw (with Greek co for "Semitic"), results from the monuments of the lAÖ formula. It is also here the syncretism with the formal continuity of the Amorite I-A-U epoch. And so it explains itself also without further, if it is said in the "Pistis Sophia" 136 (p. 358 Petermann, p. 232 Schmidt)[23] : "And Jesus called out, in which he turned to the 4 corners of the world with his disciples, who were all clothed with linen garments, and said: „JAÖ -IAÖ -IAÖ (ia<n - iao) - lato). This is his interpretation (£Q[iv)- vsia): i (mistaken for a) because the All has gone out - a (mistaken for 1) because it wants to turn back again - (o because the consummation of all consummations will take place."

That the *a is* the initial letter and first vowel of the alphabet, the *i* the middle and the ö (co) the last vowel and letter, is here still put into the mouth of the, 'Son of Man', the,, 'Son of God', the one who is the God of the Cross, the embodiment of the Year-God, the Logos made flesh.

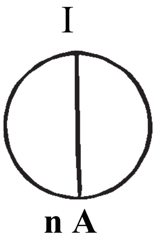
From the further evidence I would like to take a testimony from the time of the Christian-Germanic syncretism, the communication of *Hrdbanus Maurus* (about 7756-856), the Frankish theologian, abbot of Fulda and archbishop of Mainz, pupil of Beda and Alcuin, in his writing "de inventione linguarum (Opera, Cölln 1626, vol. 6. p. 334), in which he passes on that series of runes of the "Marcomanni", "whom we call Northmen, from whom all those descend who speak with a "German" (i.e. Germanic) tongue. With these letters write those who today still hold pagan cult customs, their songs, magic formulas and divinations" (litteras quippe, quas utuntur Marcomanni, quos nos Nordmannos vocamus, infra scripta habemus: a quibus originem, qui theodiscam loquuntur linguam, trahunt. Cum quibus carmina sua incantationesque ad divinationes significare procurant, qui adhuc paganis ritibus involvuntur).

In this rune series (Stephens 17) appears the rune i. T resp. 'f and Y, the binder rune of the "Zwiefachen", the *Tuisto of* Tacitus, the upper and lower, who raises his arms and lowers them again (main item 28 A), as he is similarly still depicted on the disc calendar of Oslo (plate 46, no. i below, in the center). This rune is transmitted by Hrabanus with the phonetic value *z* and the name *Ziu (*= North and West Germanic *tiu* (cf. Codex Leidensis lat. 4®. 83 for the rune, "Rise of Mankind" p. 451-452), Irish *dia* "God", Latin *deus* "God" and *dies* "day", Old Indian *Dyäu&^pita,* Latin *Diës-^piter* (Juppiter), *Zeus.*

The same Hrabanus Maurus says in his writing "De laudibus sanctae crucis I (Migne PL 107, 154): "In cruce namque, quae iuxta caput posita est, sunt tres litterae, hoc est A, M et Q, quod significat initium, medium et finem ("On the cross, which is placed at the head, are 3 letters: these are A, M and Ö (Q = (o), which means beginning and middle and end"[24] . This is also how the apocalyptic John has his Messiah say (1:8): "I am the A and the Ö, the beginning and the end, says the Lord God, who is, and who was, and who is to come, the Almighty" (gyco eqii ro A xai rö Q, ö *&v xai, ö* riv xai, ö ëpxoixevog, ö xavroxgarcop); (21,6) "I am the A and the O, the beginning and the end" (syd) ro dZcpa xai ro d>, âpxf] xai ro réXog); (22,13) "I am the A and the O, the beginning and the end, the first and the last" (èyo> ro âXipa xai ro d>, ö HQMTO? xai ö Eoyaro?, ■q âp%f] xai ro TÉX05).

The Christas speaks here as the epitome of time and eternity, as *Aion*[26] . We will discuss the "literal" sense of this word just below. Here it is only a question of stating that the A and Q, the first and last vowel and letter of the "Stoicheion", symbolize the life of the Lord, the time, the eternity. As the author of the Coptic book Jeü (II, cap. 50) also says: "For the universe has come out of the a and will return to the o> when the completion of all completions will take place"[2] ®. The world age is conceived here as macrocosmic picture of the yearly course and its series of signs, the "alphabet". Therefore A and Q (aandto) appear in

Connection with the so-called "Christogram", whose North Atlantic prehistory I will briefly discuss in main section 31 and which will be treated in its later history in my special publication on the megalithic culture of Palestine at the same time. The Christogram appears in its basic types as a linking sign of the split year sign <|) or be it as A or P resp. <1 or p, either with ("year", "middle of the year"), or with resp. or T = the two cult symbolic arm positions of the Son of God, or with the year ideogram x or >|c resp.
The X or J|c- on the Coptic grave stelae often still carries the sun points O or O at the ends of the spokes. Also the correct arrangement co + a or co^Ca appears on older monuments in many cases and not as later generally wrongly written a-f-co or a>|cco etc.. Because the co as last letter must stand *before* the winter solstice, thus Enks, and the a as first letter, after the winter solstice, thus right. The *i is* the middle, upper letter, the midsummer loud, the half-year sign, as the *"is" rune* | in the Germanic runic series actually still is. As rite rune it splits the circle O. the CD, the i2te rune of the long series.



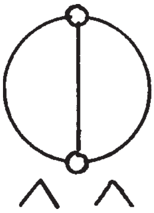
Text Fig. 20

is therefore that which comprises the "year of God" vocaliter, as the axis of the two turns, where the Q and A or co and a forms the winter-solar dual. Accordingly, it is still said of the Christos in the Ebionaean Gospel, a so-called apocryphal gospel of the Judeo-Christian sect of the *Ebionites* (fromHebrew *ebjonim* "the poor," Greek Ebionaeans,2nd-5th century),verse5ö: "He, Christ Himself, is the acceptable year of God and has in us, the apostles, (His) twelve months."[27] Cf. Luke 4:18-19: ("The Spirit of the Lord is with me ... he has sent me ...) to proclaim the acceptable year of the Lord" (x7]pü|ai Èviavrov XUQCOU ÖEHTÜV), "the acceptable year of *Yahweh,"* as it is called Isa. 61:1, 2, to which passage the quotation of Luke in the mouth of Christos refers, i.e., the year of I-A-U.

But if the Christos is the "Aiön", the pleasant year of God", which is in the alphabet, in the "Stoi- cheion", in the A-I-U respectively A-I-Q, then it becomes also understandable why in the Coptic-Gnostic monuments, as in the frescoes of the Simeon monastery near Aswan the sitting Christ appears on the throne, beside him 4 winged figures (the archangels of the 4 directions, vgL Apocalypse 7, i), under it 24 further figures. Above each of these 24 figures stands a name, which is formed by a *letter of the alphabet*, to which one, under imitation of the name forms for the archangels Raphael etc., has added the ending *-aél.* They are thus called *a-aél* (aarjÄ), *b-aél* (ßaijÄ), *g-aél* (yar)X) etc. to xarjÂ., ipaTjX, co-ariX (ö-aé/)[28] . These 24 alphabet saints recall the 24 presbyters (itQEoßiJTEQOi) of the Apocalypse, who sit on the 24 chairs around the chair of Him in heaven "who lives forever and ever" (4:2-4,10), like the 12 "gods" around the seat of Allfather in Asgard (p. 129). Around the chair are the astral symbolic 4 animals, which resemble lion, calf (= bull), man and flying eagle and are equipped with 6 wings each.

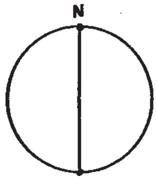
This alphabet symbolism of the 24 "disciples", the "following" of God, corresponds to the letter number of the Greek alphabet or the long runic series of 2 X12 signs, i.e. two signs for the month, or one sign each for the half month. One compares with this the Roman-Christian grave lamp Taf. 141, No. 11, which represents the so-called Christogram >|< in the 0, surrounded by the circle of the 12 apostle heads, 6 in each half of the circle, as direct illustration of that place of the Ebionäer gospel. The Christ, the AIÖN, who is in the "following" of the "12" or "24", in the "year of God" >|< or in the "alphabet", in the A and Q as first and last, as beginning and end, in theA-I-Q as first, middle and last, is the one through whom "the Father" revealed himself. In that Coptic-Gnostic book "Pistis Sophia" the same name stands in the other sequence as *Jao* (tato) beside the old *Jeu,* which goes back to *Jhw, Jahu, Jau.* With both forms *Jaö* and *Jeü* Jesus calls his father Sabaöth. *Jeü* is there called the father of Jesus' father, i.e., Sabaoth, the "Great and Good," the emanation of the highest principle, the creator of the upper world, the "true God" and father of a series of Jeü's[29] . In Cap. 136 (p. 357 Petermann, p. 233 Schmidt) Jesus prays to his Father: "Hear me, my Father, you Father of all fatherhood, you infinite light: cter]iou<D - um" - acoi - ®ia - ipivcodep - deQV<oip" etc.

The sense of the vowel symbolism is no longer understandable from the 7 vowels of the later Greek alphabet. One must go back for it to the 5 vowels of the old European, north Mediterranean and also Urriechischen alphabet. The Greek alphabet has as additional letters from later time the $ (phi). X (chi),W (psi) and Q (<o, *ö^nega).* But the old North Mediterranean alphabet originally closes with *T* or *U.* Then follows as the first letter the *A.* The *T* or T or + or X as the last letter of the so-called North Semitic alphabet still shows in its phonetic value *taw = tau the* calendrical-cult-language ablaut *a-u,* i.e. of the **OO** or nn or **AA. in** which the "year" - sign J- was located (vgL p. 51). The **O** and its doubling, the **OO** sign **(AA, w, £** etc.), the ideogram of the smallest solar arc = solar standstill, therefore calendrical sign for the pre- and postwinter solstice month (December and January = 00 etc.), we will examine in main part 9 and ii. The meaning "10" for + or X we have already known above (p. 51); the same numerical value "10" was also already proved for the sign 0 in ancient Egyptian as well as in Sinnerian in the previous note 5 The Akkadian glossaries do not only give us the ablaut values *u* and *a,* respectively *hu* and *ha, for* the Sumerian 0 respectively A "10", but also the further values and meanings of this winter solstice sign (see note 5). Also the northern European alphabet shows us the same calendrical-cult-language ablaut value of the **OAnH** etc. Sign[30] , in which the T or X "cross", the "one"], the sun -, the "ka" Y, etc. is contained: *u* pre-winter-sun-useful and *a* = post-winter-sun-useful (cf. pl. 68).



Text Fig.

The |-D represents the vowel axis of the year, the world axis, as *I-U* and *I-A.* Epigraphically this is confirmed by the Germanic runic writing. As already repeatedly mentioned, the $ sign, the connection of the summer and winter solstice, has come down to us as an older form of the Germanic otLi'Z rune Ä, which is the 23rd or pre-winter solstice rune of the "long rune series" (pp. 9 and 74, see main section 21-23). Correspondingly, the $ sign still stands in a cursive writing originated from £ above S, in the midsummer or summer solstice position, as the 13th rune of the long series (cf. pl. 285 and pl. 209, no. 4, respectively). The phonetic value is an *i-* sound, which in Anglo-Saxon alternates dialectically between ie*, eo, y, e*; the name is (Stephens 8) *ih* or (Stephens 5) *eoh*, while the Anglo-Saxon runic song refers the sign to the "yew," *iw, éow.* This Anglo-Saxon *iw, éoh* corresponds to Old High German *iwa,* Middle High German *twe,* from which with transition from *w* to *b* our "yew" arose. Beside this basic form *iu,* which also occurs in Old Irish ëo, ky mrisch yw "yew", Prussian *iuwis* "yew", Old Bulgarian *iva* "willow", there is a secondary form which is not considered here, like Old High German *iha, iga, igo,* Old Low German *Ich,* Swiss *tche, ige* (Germanic *ihwö).* And also in the old-Irish alphabet "Bethluisnion" stands as name for the sign *i* still *idhadh* = English *yew* "yew". In the Irish legend of *CaiUeach Bhéara* appears (after Kuno Meyer) the "age of the yew" as the first of the world-historical ages. The yew as, .wintergreenest tree" *{yetrgrßnstr victa)* stands as X ^r rune (the,, root' ' of the i|c, .tree' ") as the last, 16th or winter sun rune of the short rune series. This X yr rune is an umlaut form of the HHA wr rune:[31] the Anglo-Saxon forms of the yr rune show the |, or T or X, or®with Y in the nn, etc. According to this the "yew", the *i-u* sign, stands in the summer and winter solstice or midsummer and midwinter place of the face circle year,

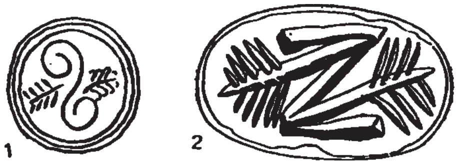


Text Fig. 22

how actually in the folk Germanic cult custom the symbol of the "singgreen" i.e. always green yearly or life tree appears as Christmas tree in Jul and as "Midsummer pole" (Queste) in the summer solstice or in Midsummer. One sees oneself now once again the

Spinning whorl of Hohen-Wutzow (plate 28, no. 5). It shows the 6, i.e. 8 points of the year circle *in a border of five 6-branched trees,* thus also here the 5-fold division of the 6- or 8-fold divided year. From the south point the 8 branched tree grows up and from the north point again.

down.



Text fig. 23

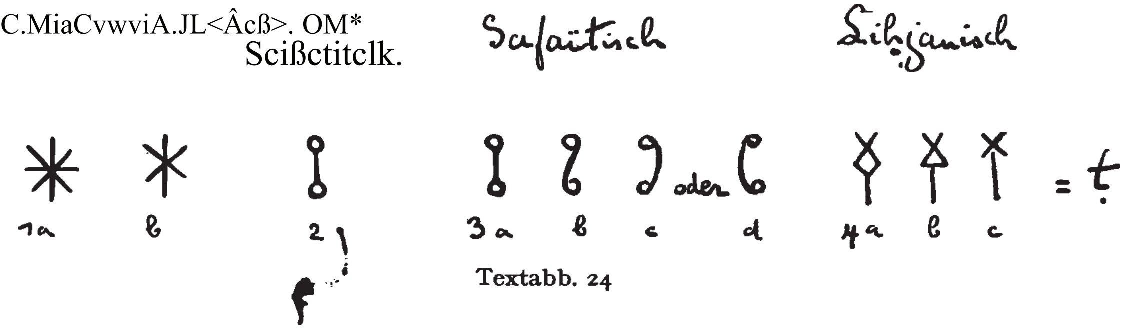
his growing up and down of the year and lifetree from the two turning points of the year $ =

isexplicitly confirmedby the cult symbolism of the early Cretan sieon the other side, the 3-sided turning or swastika (triskele) as determinative of the rotation through the 3 "att", the three "cardinal points," = seasons[31] .

So this is the *i-u (i-u)* tree, the up and down growing tree of the $ or S (?) or "t (1<). In order to become clear about the *age* and the *arctic* origin of this symbol, which appears in the 8 "writing" with the sun sign *Q* already in the jungdiluvial finds of the Magdalenian culture of southwest Europe (vgL "Aufgang d. Menschheit", p. 222, fig. 19), one must confront the North American tradition of the Ojibway Indians again with the here determined. As already stated, they still knew the $ as "coming from above and below", "life and death", "seeing the spirit" (p. 12).

Since the $ originated from the ® year ideogram (compare plate 2, no. 42 and 57, especially plate 213), it can only be of *Arctic origin* and has been transferred to the * resp.)|C year, as our investigation in main section 21 will show. For the connection with the object of our present investigation and the question of the origin of the ZA tf-religion from the old-Arabic-Amori- tic culture circle now the north-Atlantic linear writing of old-Arabia is used as epigraphic document.

(XC.MiaCvwviA.JL<Âcß>. OM*
Scißctitclk.

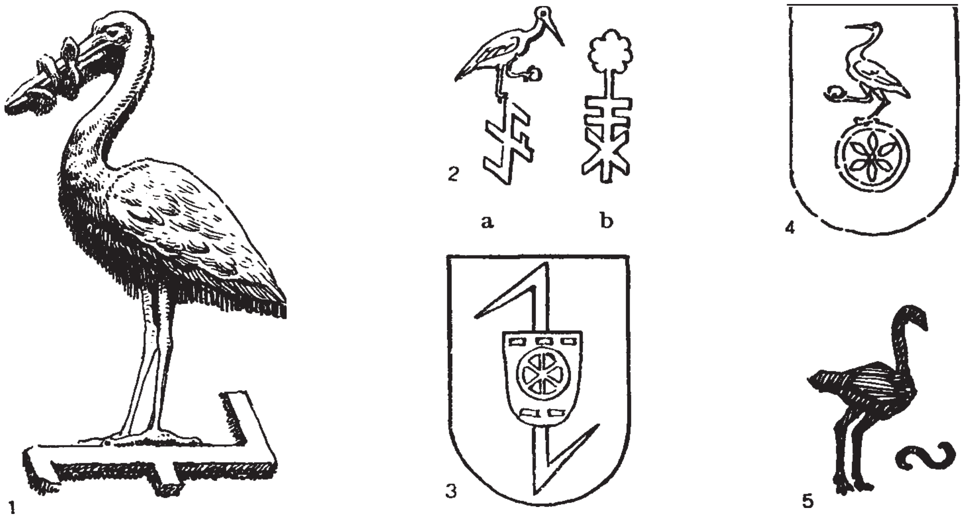


Textabb. 24

This old Arabic writing has preserved thus in its alternate forms the connection between the year of God * or or X and the "life" $ or ? and R (angular form T R etc.). As has been repeatedly mentioned and will be examined in main section 22, the R, the 23rd or winter-sunny rune of the "long series," is the younger form for the $ sign. The name of the Germanic $ or R rune is.*od-il, which* contains the name *il-* "god" (>|< or. The "od" - (Old Norse *odr),* the *life spirit* is given by the trinity Odinn, Hönir and LölSurr or Odinn-We-Wili (see main part 29 and plate 300, nos. 5-7, the life tree symbols or * signs above the three figures on the Alsengemmen) to the people at the creation from the "tree" at the "water" according to the Eddic tradition (Gylf.9). This name *od* (from older, pre-Indo-European *ut* or ttt) still carries today in the West-Germanic, Ingväonian folk tradition the stork as light-, Lenz-, life- (= child-) bringer: *odebaar,* "od"-bearer, Old High Germanic *odobëro, odoboro* etc.. In addition, however, the old tradition of the ""-"Tfäger" has been preserved in his name, which in Saxon-Dutch dialects as *euver, uiver in* connection with *heil* as *heil-över, heil-uiver, heil-euver,* Upper Hessian *iwwer(i)ch* and Swabian *oiber, auber* bew.ahttiist.

If the stork is the """" carrier, the Dutch *Eiber,* he must appear in the Germanic folk symbolism in connection with the J* or "Eibe"-Rtfhe. We must remember here the fact already mentioned in Arim; 15, Hauptstück 1., p. (10) that the stork, the white bird, as light-, Lenz- and life-bringer the festland representative of the swan of the North Sea peoples

Therefore, the swan on the Frisian "Uleborden" still wears the S-sign on its neck, which it touches with its beak, cf. fig. p. (ii), no. i-3.



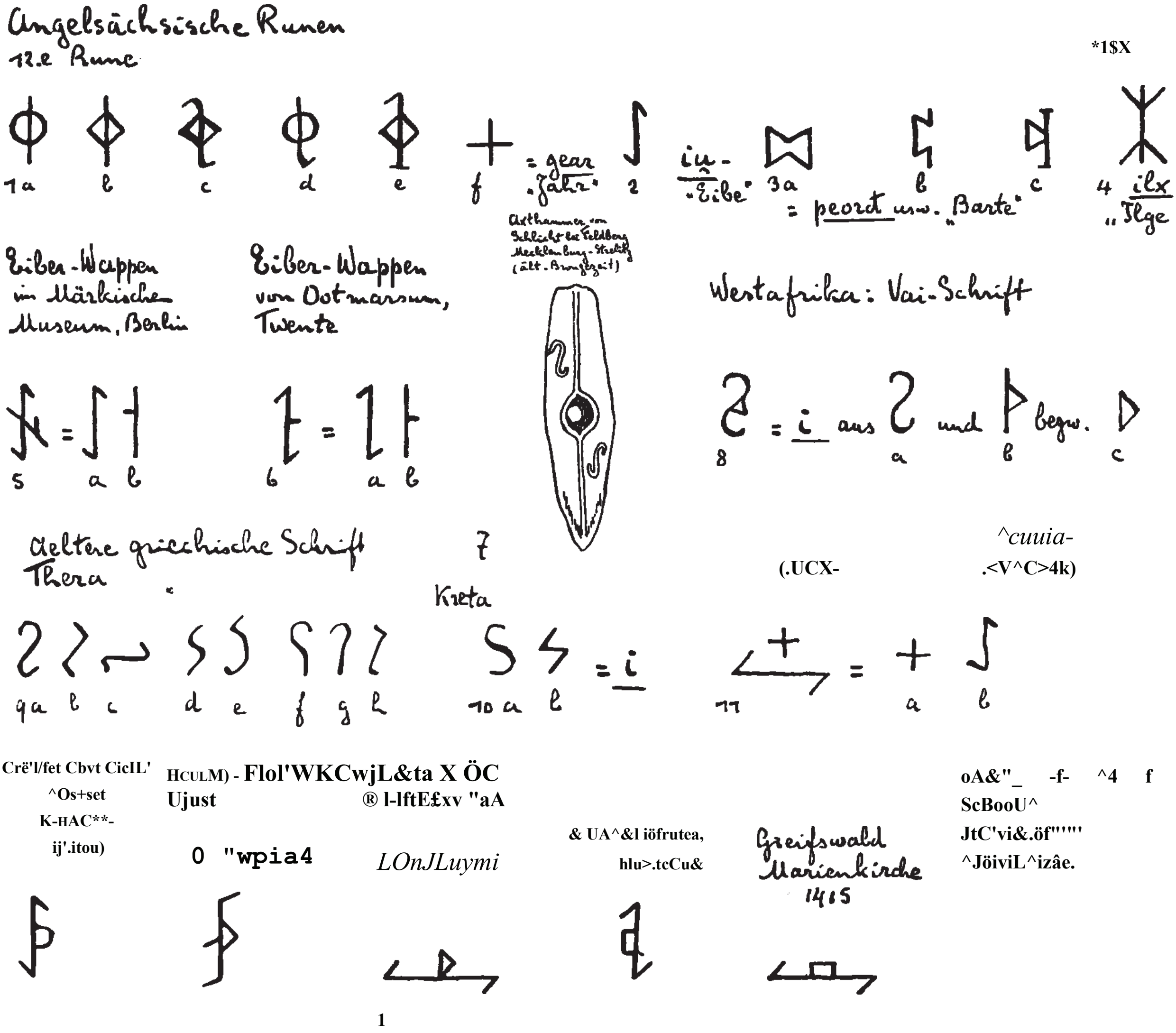
The "Eiber" and the "Eibe" rune.

The heraldic gable stone (no. 1) in the courtyard of the Märkisches Museum Berlin (early 18th century ?) shows the stork standing on the J^ rune, as does the beautiful gable stone from 1656 from Ootmarsum, Twente, Netherlands (no. 2), whose left half shows the stork, standing on the J* rune and the golden sun ball in the other paw, while the right half contains the 6 +1 branched tree of life with the J sign on the as determinative (cf. main item 15) No. 3, the coat of arms in the museum at Utrecht shows the rune, on which lies a shield with the (^) wheel, which moreover shows the 5 points, three above two below (= the 5-fold division). No. 4, the coat of arms from the museum in Groningen, shows the stork standing on the (^) wheel, in the other paw the golden sunball, as in no. 2 a. The early dynastic tomb vessel from El Amrah, Upper Egypt, depicts a stork or crane with the S sign.

The connection between the bird and its rune and the 5|c year sign is thus still clearly preserved, and this coat of arms symbolism is by millennia of God's world spirit graces more "uradliger" than the oldest medieval feudal coats of arms, which were awarded by princes.

How old the symbolism of these coats of arms is, just in connection with the question of the migration of this spiritual culture to the Orient, can be seen from the binderune on which the "Eiber" stands in the coat of arms stone of the Märkisches Museum (No. 1) and of Ootmarsum (No. 2 a).

For a correct understanding, one must visualize the signs of the second "cardinal direction" (att) of the long runic series, i.e. the summer signs: the 12th rune, the half-year rune of the Anglo-Saxon "long runic series", is (as we have seen pl. 2, 7, 8 and 22) the "year" sign also in angular writing (text fig. 26, no. i a-b), connected with the 2 rune (i c), or with its half or the "crook" (i d), also in angular writing (ie), odpr the right cross + (if). The 13th rune is that J* *iu* "yew" rune which originated over S from $. The 14th rune is the double-axe rune in a somewhat different "spelling" from the 24th or winter sun "double-axe" rune M angels. *d<eg"* day". One of its last evidences is offered by the Gothic "long rune series", found in the


Angelsächsische Runen
12.e Rune
1a b c d e f
= gear „Jahr“
2
iu- „Eibe“
3a b c
= peord usw. „Barte“
4 ilx „Ilge“
*1$X
Axthammer von Schlicht bei Feldberg Mecklenburg-Strelitz (ält. Bronzezeit)
Eiber-Wappen im Märkischen Museum, Berlin
Eiber-Wappen von Ootmarsum, Twente
5 a b
6 a b
Westafrika: Vai-Schrift
8 = i aus a und b bezw. c
Aeltere griechische Schrift Thera
7
Kreta
9a b c d e f g h
10a b = i
11 = a b
(.UCX-
^cuuia-
.<V^C>4k)
Crë'l/fet Cbvt CicIL' ^Os+set K-HAC**- ij'.itou)
HCULM) - Flol'WKCwjL&ta X ÖC
Ujust
® l-lftE£xv "aA
0 "wpia4
LOnJLuymi
& UA^&l iöfrutea, hlu>.tcCu&
Greifswald Marienkirche 1415
oA&"_ -f- ^4 f ScBooU^ JtC'vi&.öf"'"' ^JöiviL^izâe.
1

Text Fig. 26. The J' iu rune and its binding

Church Museum of Breza near Sarajevo[33] . Besides this full form of the "double axe" (no. 3a), the most common are the split forms, the halved double axe or simple axe (nos. 3b-c): for it is the "half", and this /" rune, for which also the £ 6 rune stands many times, whose name is *peorp in* the Anglo-Saxon runic song, also *peortt, peord, perd. parth, perc, perch, pear* etc., is the *bard* (axe with a broad edge), Old High German *barta, Old* Saxon *bar da,* Old Norse *bar&a,* namely the "halfbart", from which probably the 16th century hallebarte*, halleparte* "halberd" arose.

The 15th rune (text fig. 26, no. 4) is the stretched, "tall" >|< rune as "high time" of the year, Anglo-Saxon *ilx* etc., with which we have dealt in the 1st main part (pp. 43-47).

The runes as the half month signs must give in pairs calendrical whole month formulas. The "Eiber" of the Märkisches Museum and Ootmarsum stands aüf the binder rune of the 13th and 14th rune, der and the axe, the "halfbart" rune (text fig. 26, nos. 5 and ö)[34] . How old the calendrical formula and the custom of this cult symbolism here are, is shown by the stone axe hammer from Schlicht near Feldberg, Mecklenburg-Strehtz (older Bronze Age) No. 7, which shows as ornament on the upper side, front and back, the 2 rune. For the deposition of the North Atlantic culture and its epigraphy on Africa's west coast, compare the Vai script (No. 8), which has also preserved the 2 sign as a binder rune with the [> or ► sign ("Dom"-, axe-sign or split year ?) andwiththei-sound-value!!! It is the same *i-sound value,* which also the S rune has preserved in old Greek writing systems, as on the islands Thera and Crete, both in the round original forms (9a and ioa), as in the angular (9b-d, iob), in the halved forms (No. ge-g) and their angular alternate forms (9h), while otherwise in the north Mediterranean alphabet exclusively the I rune stands for the sound *i.*

That also in the Vai script the epigraphic tradition of the origin of the S-sign from the $ is still present, is proven by the sign connection plate 18, no. 27a, where both signs still appear as determinatives or as alternating forms (cf. no. 27b) and stand in the solstice points : :: cf. text fig. 27, no. 3 a.

Finally, the binding rune from the tomb vessel of Diospolis Parva (pre-early dynastic), text fig. 26, no. 11, which is a binding formula of the 12th and 13th rune.

For the binder rune of T and |J or ► etc. or + in the tradition of the Germanic house and court marks see nos. 12-17. It confirms at the same time the high age of the North Atlantic tradition in the Vai script. For when the Dutch first appeared on Africa's west coast, the house and court marks had long since lost their old runic names and phonetic values, and the runic script itself had been lost in the Netherlands for more than half a millennium.

So we can state on the basis of the Germanic and further old European epigraphy that the I-U, which is "from above and below", "life and death", is the "spirit of God", which is contained in the year of God ® and or * and so on. This year of God is embraced by the *A-I-U,* as beginning-middle and end.

From this root A-I-U (resp. *a-i-u)* comes one of the most beautiful words of the Indo-European cult-language vocabulary, which means "life, life span, long time, eternity": Old Indo-European *âyu* "life," Awestian *âyu* "duration, age of life," Old Indo-European *äyus "life, lifetime,* vitality," Greek aion (aü "v) "lifetime, eternity," Latin *aevum* "lifetime, age, eternity," Gothic *aiws* "time, eternity," Old High German Old Low Franconian. ëwa "eternity", Old Frisian *éwe* "eternity", Old Icelandic *tèvi, cefi* "life, lifetime, age"[35] . This great cosmic mystery of the North appears then equally in the Orient, in the Semitic language as "light from the North", in the Semitic root *H4-u* "live", perf. Ethiop. *Hama,* Heb. *Haiâ,* Arab. *Haiia* Arab. *Haijun* "living, having life, alive," (from God) "immortal," Heb. *Hai* "living, alive," plur. *Haiivn* "life", *Haiiâ* "animal, life, soul" etc.[36]

That the Christ was the Aiön and his name was formed from the permutation, the change of the vowels, was still known to the magic-mystical age of the syncretism and its renaissance of ancient cosmic symbolism âls distant tradition: vgL Pap. London CXXI, 594, the vowel change taeco iaco asr) iaa> oco *aitov* (aiön).

A part of the religious and linguistic-philosophical vocabulary of Indo-European is built on the formula of the as a cult-language ablaut, the heritage of a Paleolithic cosmic-calenda.

ric cult language of the North Atlantic. One of the most widespread cosmic language roots is the *i-a* or *i-a-u* for "go"[37]whichcan beequally proven in North America in cult language and mythically , from Dakota*ya "*go" to Cora yei, *yi* "go", *yau "*father" as designation of the sun god, *ta-yau "*sun-father" etc.

As Hrabanus Maurus delivers it in his "Praise of the holy cross", those 3 letterswould becontained inthe same, A-M-O, which means beginning and middle and end" (p. 157)In the long runic series the o-rune Ä (o^-il "life-God") hastaken theplace of the old w-rune fl, A hzw. Jk runic series (see main section 22) and appears the wt-rune of the short series Y (Anglo-Saxon. *man,* Old Norse *maltr*"man") appears as an alternate form to the t7x rune discussed above, the 15th long series, the sign of the Son of God of the high summertime, the King of Heaven.And still the early medieval Germanic-Christian syncretism of the north, as the tombstone from the church of Narre-Sundby, Aalborg Amt, Denmark (pl. 232, no. 6) shows the cross god, at his feet the A, A, + and Jk rune one below the other, at his head the Y "R$^{\text{une}}$> whichhas preserved also in the Kyprian the same i-sound value, ri, (= Anglo-Saxon*il* -X) of the middle of the year, of the high summer

The son of God "at the beginning", the *one "*man", must be "in the middle" of the year therefore the *min,* to become "at the end" the *mon* or *mun.* As ir-min *obana ab hevane*"above from the sky" he is preserved tousin the Hildebrandslied, to which*Irminsul,*the"world column" (the "universalis columnia", the "midsummer pole" (Queste) was consecrated[38] .

Alst'Z- he is alsopreserved for us in the name of the celestial forge-god (axe-god, thunderer = 14th rune of the long series) of the Finns*Il^marinen,* which corresponds tothe Slavic *Ilija*, whoappears in the Russian epic as*Ilija Muromez,* the *Boga-Tyr*("Great God"). In the Christianization he wasidentified asa calendar saint with the Old Testament "prophet"*Elijah*, whosaid to have been raptured to heaven in a fiery chariot as well. According to 1 Kg. 17, i; 21, 17 "Elijah the Tisbite" or "Thesbite"isnone other than*Elijah TeSub,*theHittite sky and axe god, the thunderer with the Y-sign$^{\ddot{u}u}$*TeSub (TiSup, Tisbu*etc.) elevated"holy state" of the prophets

The *i is* the "high note" of the year; its color is golden yellow, like that of the *ilx,* the *ilge,*of the water iris, which sends 3 sepals upward and three downward (pp. 43-47) andbloomsat the summer solstice, up from the depth of the water, as the Anglo-Saxon runic songstill transmitsthe parable of this cosmic god-flower ("Rise of Mankind" p. 322).And yellow (gold) is the color of the "Son of Heaven", the worldly ruler as God's representative in the "kingdom of the middle", as still today on the chair of Peter.

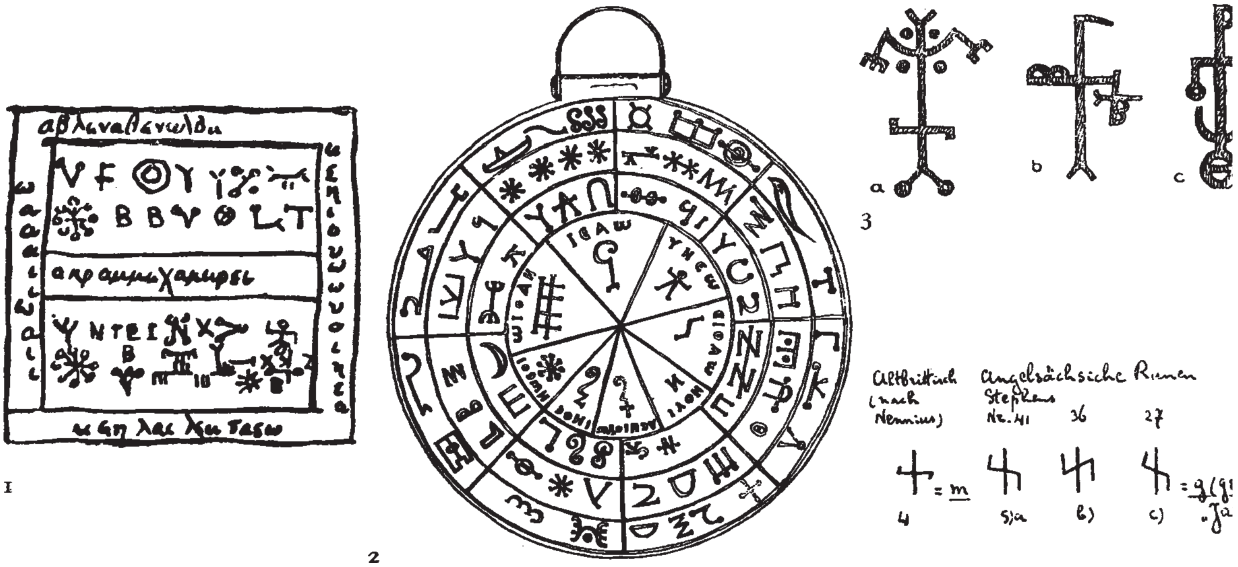
In the ancient Chinese cult year , which isstill based on the celestial "rite" (= Vedic *rta*it says in the III. book of Lü Bu We, "Gi Tschun Gi, the last month of spring": "In the lastmonth of spring the sun is in the sign We.At dusk the seven (Tsi Sing)culminate - Its days are Gia and I, its divine ruler is Tai Hau, the "Great Shining One". - Its number is 8. - Now the rage tree begins to bloom.The water plants begin togrow In this month, the Son of Heaven offers*yellow-green*clothes as a sacrifice to the former scher."

But in the middle month of summer, *Dschung Hia,*"the sun is in the sign Dung DsingIts

The light hall *„Ming Tang"* however is a cosmic-symbolic temple complex, the transfer of the 8 *kua* (= 8 *att* "cardinal points" of the arctic-north Atlantic year division of the *dagsmark* or *eiktamark),* on the cult place, which we want to treat briefly in the next main part. Here it is only mentioned that it is composed of 8 halls around a middle hall. Each side (= season = cardinal direction) consists thus of 3 halls = 3 months, whereby the respective corner hall finds double use: e.g. the hall of the first spring month = the hall of the first summer month. The 12-division of the months is also here projected into the 8-division of the visual circle (= year). But in this 8- and 12-division the 5-division is contained, the pentagram of the 5 elements (earth, water, fire, metal, wood), the 5 tones *{pentatonic,* five-step scale), the 5 colors: blue-green = spring = east, red = summer = south, white = autumn = west, black = winter = north, yellow = center.[40]

That the letters = tones = numbers = calendar signs (year partial signs) is still proven also for the Greek culture. The 24 Aulostöne would be the 24 alphabet letters, as Aristoteles ims of the Pythagoreans handed down: "equal be the space in the letters from the A to the Q and from the Bombyx (= lowest tone) to the highest tone on the Auloi, whose number is equal to the totality (oi>Äop.£ÄEia) of the sky"[41] .

That the vowel row represents the celestial ladder = the ascending and descending solar course of the year is still clearly expressed in the pre- and post-Christian magical monuments.


1
2
3
a
b
c
Altbrittisch (nach Nennius)
Angelsächsische Runen Stephens Nr. 41
36
27
= m
4
5) a
b)
c)

Text figure 27

Thus, the Greek 7-step vowel row aerpovco and running back conoiTjea still appears as an amulet in a magical papyrus of the IVth or Vth century (text fig. 27, no. i after *Kenyon:* Greek Papyri in the British Museum, London 1893, Papyrus CXXIV, p. 122). Note the double * with the 8 dots (left) and on the right the sign of the winter-solstice Son of God with one arm lowered and one raised, the linking formula of T and *|* (cf. plate 284). That here an ancient cult-symbolic tradition originating from the north is present, can still be sufficiently recognized at the disk of the well-known magic device of Pergâmon from the 1st half of the 3rd century A.D. (text fig. 27, No. 2)®). The bronze disk is composed of the 3 concentric circles together around a center disk, which taper inward. They are divided by 8 radii into 8 equal parts. The central disk was originally an oesophageal wheel, of 6 parts of 60® of which 2 were subsequently halved, namely the southeastern and southern field, so that also an 8-spoked wheel of 4 sections of 60® and 4 of 30® was created. Of the magic signs, in the outermost circle, below in the south, the sun in the radiating R should be mentioned; in the next field on the left the crook on the R (cf. main section 2, plate 22), as in the following field the <| sign on the R, also an old formula (cf. main section 31). In the second, middle circle, again below in the south the <t> and next to it the Egyptian leg hieroglyph, determinative for "go" and the "two- mountains" = B sign. In the next inner field : next to it Y A R, i.e. the (J A am R; next to it in the next field the $ etc. In the inner disk, the 8-spoked wheel, the vowel series symbolism appears. The sequence, from below (south, winter solstice) is:

1. aeriiouco - symbol: snake J- cross (winter solstice cf. Taf. in); hence the full vowel series = "year".
2. **TjOVl - H-**
3. eioaco - h.
4. urjeco - the Son of God as "man" Y. the resurrected, going to heaven.
5. leaio - crook on R (summer solstice, midsummer, half-year, cf. main section 2, pl. 22). uxeio is also the correct transliteration of *Yahweh,* with the *e replacing* the *h* perceived as spiritus asper.
6. coioai] - fence symbol ? (end of summer ?)
7. lyoeoi - * as the connection of the 8 points.
8. ii]oe - Snake.

That the old cult symbolism of the yearly course of the son of God in the 4th field is actually present, proves another bronze plate of the divination or oracle device, text fig. 27, no. 3 a-c *{Wünsch,* p. 15, Fig- 5> cf. pl. 3, Fig 14). It shows: a) the year-god, the "Horned One", in the 4 ;; points, as Y "Man", in one hand the ^sign, in the other the V (cf. Atlas Taf. 342II17-18), on the body the J* "(-w)-sign, the feet in the winter sun points. That the god carries the J$^-$ sign horizontally or crosswise over the middle of the body reminds of the sign for *m,* which Nennius handed down as old British (text fig. 27, no. 4)[0] and thus shows the "J" crosswise (-|-) laid over the I = | -|- J* = 11th, 12th, and 13th rune. This *m* contains accordingly the | = *i,* the "year", the half-year division, as *"middle"* sign. Perhaps by the dare crosswise attachment of the sign polyphonically at the same time the meaning of the yearly God with the one raised and the one lowered arm is to be expressed (see text fig. 27, no. i and plate 284). This sign has still preserved in the Anglo-Saxon runic series the phonetic value g (gear) = "year" as alternating form of <|) and -|- etc., (text fig. 27, no. 5a-c).

b) The "f" (Z-) god (cf. Atlas plate 20, no. 14), with one lowered and one horizontal arm, each arm with the "two-mountain" sign CQ or ß (cf. Atlas plate 101, no. 16) and the "Ka" sign.

c) The god as the twofold, with the lowered arms T, which carry the suns, under it the Y. which arises from the 0-year on, from which his rune ip also emerges as determinative. His "head" is the P-sign, the splitting of the <P (cf. p. 65, 97, 158).

If now, according to the Pythagorean doctrine handed down by Aristotle, the scale would be the alphabet, which from A to O (Q) resembles the totality of heaven, then, for us, the older Greek scale, the ytönige of Terpander, is here of special importance, because according to it the 7 vowels as "celestial ladder" would have to contain. This ytone scale of the Terpander, which consisted of two tetrachords of the same construction,

d e g a h d' e'

5 "--------------i - -*5
Uwterdominante
= lower hand upper hand
(= year of io months?)

still shows the five-step scale. In this scale move the ancient temple songs of the Greeks up to the time of the Olympos (oldest Enharmonik), which like the old Polynesian, the old Chinese and Celtic melodies of the semitone steps do without (anhemitonic pentatonic). From the central note (a), the first fifth up and down is the range.[4] *) To these 5 *tones* originally corresponded the 5 *vowels* of the old European alphabet -u,which in the Greek Alphabet on 7 were extended (aerjioua)). Both with the Old Pythagoreans, and with the author of the Old Ionian pseudohippocratic script (jcepi eßSopdScov), the 7 Ionian vowels (<pro- VHEvra, cpcovai) or primordial letters were considered one of the oldest and most important manifestations of the sacred number seven.[48]

The cosmic-calendar connection between calendar = alphabet = tones would also explain those puzzling connections between alphabet letters and tone notation in early medieval Germania. In the Christian monasteries of the Carolingian period, especially of the Southern Low Countries, apparently from the practice of Germanic polyphonic vocal and instrumental folk art *(chrotta,* Celtic *crwth),* a syncretism with ancient culture was accomplished in music theory. As such the designation ABCDEF G, common since the 10th century, is to be regarded, which in the solmization syllables ut-re-mi-fa-sol probably had a Germanic, five-tone preliminary stage, whose sequence may have been originally *fa-re-mi-sol-ut* and may have been connected with the runes (about KRY AK or H). The *mi* forms the "*middle" of* the 5. It is remarkable that Giudo of Arezzo (995-1050?) still used the hand (!) as epitome of the 5 tones = solmization syllables and of all things for the instruction in the solmization syllables he used a *Jokannes* hymn as acrostic (initial syllables).[48]

Ut queant laxis Resonare fibris Afira gestorum Famuli tuorum
SoZve polluti Labii reatum Sancte Johannes!

Are it after all the two John, the Baptist and the Apostle, who stand in the Christian-Germanic calendar in the winter and summer solstice, in the "water" and in the sky. For, as *Isidore of* Seville (f 636) says in his writing "de harmonia": *a terra usque ad firmamentum musica mensuratur,* "from earth to heaven music is measured"[47] . But John, the evangelist, is the herald of the God in the wheel (^), the "deus in rota",who through the cycle of the universe the light from the sky announces" (see p. 82). The *fa-re-mi-sol-ut* would then also have been, according to its vowels, the *a-0-T-o-u,* whose initial letter is the rune %, i.e. whose cleavage forms ^=a,r=f of both original left-handedness, read together, yield *fa.* The^ sign is the italic or oblique spelling of + (see main section 45 "The ^/""-sign"), which is still preserved in this original form, as well as in the cleavage form |; or *Y* as Jul or yearly beginning sign in the Nordic Rimoder runic calendar (cf. pls. 44 and 45) and as *fiu* in the Leiden runic manuscript still shows the *-M vocalization, thus, like *tiu, does* not represent a contracted form The 4 = *a,* Anglo-Saxon h#, is a younger a-sign (instead of older E etc. and even older H. cf. "Auf- gang der Menschheit" p. 230!.) and was already "shifted" to the 4th rune in younger, but prehistoric time. But still its old Norse name äss*,* which in Anglo-Saxon became ös*,* old Saxon äs-*, ös,* and also contains the Germanic *an-* (Gothic-Latin *anses,* old High German *ansi-,* ans- etc.) (cf. Sumerian a"-"God" *), is explained in the Anglo-Saxon rune song:

> byP ordfruma aelcre spraece, wisdomes wraj>u and witena frofur, and eorla gehwam eadnys and tohiht. a(s)(GoZZ) *is the beginning of every language, the* support of wisdom and the wise comfort, and the people Jedem desire and confidence, and in the Old Icelandic runic rhyme, in wodanistic transmission:

> 4 he aldringgautr
> ok asgards jöfurr ok valhallar visi *a(s)* (God) is the ancient creator and Asgard's king and Valhalla's prince.

Because the splitting of the $ or is the light and life turn, the new turn, where the son of God (*Z-*) before the yearly beginning sign t or *(/-"> pha, fa),* therefore *al^pha,* from which C1C1, (co, |J, & etc.) *beth* "mother house, house of God'* emerges, as also the epigraphic tradition of the short runic series (Maeshow Taf. 90 B) |x ft still reads.

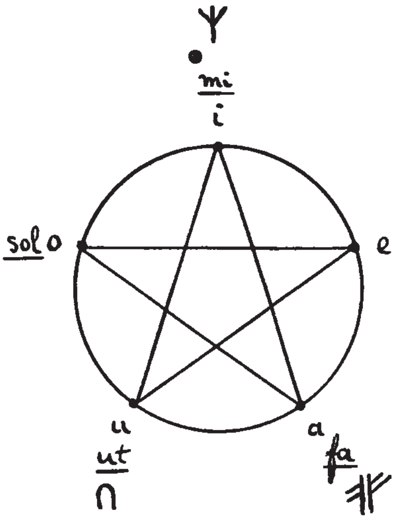
There the *ul- (*or *ul,* in the Edda still *Ulli, UUr), which is used* before winter, becomes the *al-, which is* therefore still called *alu in the* escort coins (bracteates) of the migration period or *hag-alu,* the 4<- or *-"God", the *ul-ter* "beyond" and *al-ter* "the other" in Latin-cult-language tradition (= the son of God as the before- and after-sun-used = Janus-motif cf. Main part 28 B), or the * "/"-"God" in Amorite-Babylonian tradition, who reveals himself vocaliter in the course of the year as *i-a-u.*

It is the ancient Arabian sky god *Ilmukahu* or *Almakuhü,* whose surname was also *Tau-an*, to whom also, like the *I-A-U* (Jahve), the EZohim, the bull, was sacred as the original winter sun turning animal later spring stembild animal. We have known him in plate 40, no. 7, rising from the Hom- essay of the dolmen altar, with the axe in one hand and the 6 points around the center !-: in the other. To this EZ-god of the native dolmen religion the reformation of the people man from Galilee ties again, like Muhammed to the old Arab *II* or *Ilâh,* the *AUâh* in the Koran. It is that same year-god vocalized as -Z-stem *tau-(tau-, taw-)*, also in the North Germanic escort coins (bracteates), but equally Ur-Germanic as *tiu- to* prove epigraphically

North-Atlantic i
tic-North European bearer of the megalithic grave culture of the North Sea district, then also with Z\ ablaut u-a

appears: Old Irish *tuaiha,* Latvian *tauta,* Gothic *fyiuda,* Old Frisian *thiâde, Old* Saxon *thioda* (cf. *thiudisca liudi* = "Germania"), Old Low Franconian *thiai* etc. = "Germans" (= "people").

With this cult-language ablautenden vowelization *i-a* or i-w or w-a or *a-u* these primal-"Germans", the *Mannus-* or "man"-sons, called themselves the *irmin-thiod* "Irmin-Germans" (= "Ir- min-people"). It is the same designation which is still used by the Hopi Indians for the son of God, the "light-bearer", *Ta.ua,* and with the Aztecs as *-tiuh (iona-iiuh),* as designation for the god of the solar year: Xinca *tiuix* "God" (to *ti-parri* "day"), Rama *mâ-iüun "God",* Tanaxka-Ulua *dauan "God",* Miskito *daitan "*Lord God", Guatusco *touje, toji "*God" to *tojid "*day"; Nicaroa *teot* "God", Aztec *teotl, teotes*"dioses" = the souls of the dead who had entered into "God". As the God who reveals himself in the sun = the solar year, the Great Spirit,*Manitu of* the North Americans (Navaho etc.), the *Mdö, the* "Earth Maker", the Great Spirit *(Wakanda)*and Supreme Being Jowacalledamong the WinnebagoMa'nna In the Central American languages heappearsas*mâ*"sun" : Paya, Honduras "ta", Sumo, Nicaragua*mâ mä,* Ulua *mäa* "sun" (cf. *mâ, madè*"day"), Choco*umanta* "sun", to Miskito *mani,* Sumo *mamä-ne "* year", Ulua *mama-ka* "year", Rama *mätäün*"god Tapachulteco, Mixe, Zoque*maxân*"god", the Germani- *Ir-min* besides *Mannus, the* Sumerian *Man* or *Min, the* "2" and *Utu,* { { d. i. the sun god"[a] *Warnas* * - sumer. *an* (akkad. *ilu)*denotes.Because the year god is
i i
or | or
u a
as u-a, compare also Bure's and Stjemhelm's tradition of the J -sign as *twemaghr* = Old Norse *tvima&r* "two people" = Y and A-



Textabb. 28

And if we now want to summarize epigraphically, symbol-, writing- and language-historically, the result of this preliminary investigation, then for the Urgermanic on the basis of the late tradition approximately a scheme would result like above text fig. 28.[48] It is the yearly course of the vowels = tones and keys = colors = seasons = cardinal points, as it is still preserved to us in the old Chinese cult year in the whole original, cosmic context as Arctic-Atlantic tradition. It is the change of the sound, like the sunlight, in the mouth = celestial vault, to which I have pointed out for the first time in the "Rise of Mankind": the *a* = winter solstice, as the "opening of the mouth at the first cry" (Aton hymn), the *e* = spring sound (post-advance of the sound from the oral cavity), *i* = summer sound, the highest vibrating, brightest sound (emergence of the sound from the oral cavity), *0* = autumn sound (the sound turns backwards again into the oral cavity, becomes darker), *u* = winter sound (the darkest sound, which is closed in the oral cavity). See further main section 20.

Probably this 5-division has also still relation to an older 5-day Germanic week as microcosm of the year, in which the "Wednesday" was the "middle" (see plate 48, No. 2).

That here, as in that testimony of Hrabanus Maurus, in the cross + the 3 letters A-M-Ö would be contained as beginning, middle and end, a *Ur-Germanic, Indo-Germanic* tradition is present, results from the old Indian proofs of the Vedic religious philosophy. Of that sacred cult-language word *om,* i.e. *a-u-m,* it is said in Maitrâyana-Upanishad 6, 3 (Deussen, pp. 331-32): - the truth is the Brahman, as Brahman the light, as the light the *sun,* but the latter is this J-aut *Om* having for its self: "But it made itself *threefold"* (Brihannârâyana-Upan. i, 2, 3), for in the sound *Om* are the *three Morae (a, u, m),* through which this whole world is "woven and interwoven (Brih-Up. 3, 6) in that (sun). For thus it is said, "Verily, the sun is this *Om!"*

In another place it is said: "Now the Udgitha is the Pranava (the sacred sound *Om),* and the Pranava is the Udgitha. Therefore the Udgitha is that sun,' and it is Pranava" (Chând. Up. 1, 5, 1). For so it is said: "The Udgitha, who is called the holy sound *(Om),* the leader, the light-formed, slumberless, ageless, free from death, *three-footed (bhür-bhuvah-svah* = , 'Earth - Earth -|- Sun - Sun = Earth - Airspace-Sky = Winter-Spring-Summer = 3 stays of Agni, 3 steps of Vishnu etc..), *triple (a-u-m)* and again to be recognized as *fivefold* hidden in the cave of the heart."

The Om-sound is then further compared with the tree of life which, according to tradition of the Rig- veda, sends three roots upward and the branches downward (>|< resp. vgL our Spinnwirtel von Hohen-Wutzow, plate 28, no. 5), similar to the old-Nordic world tree *Yggdrasil* (see main part 15): "The Brahman having the root above (Kâth. Up. 6,1) 3 *feet* (Rigveda 10, 90,4) and as the branches *ether, wind, fire, water, earth* (5 elements) etc., this one so-called fig tree (Kâth. 6, 1), that is the Brahman, and his is the shine, which is that sun and also the shine of that syllable *Om;* then one should worship it by the sound "*Om"* without ceasing".

6, 35: "Yes, the Purusha who dwells there in the sun, that is I" (I^â.-Up. 15-16 = Brih.-Up. 5,15). Verily, that is Satyadharma, which is the sun-being (the very being) in the sun: that is the pure, the Purusha-being, the genderless (hence *purusham* instead of *purushah). -*

Only a part of the power pervading the universe is that which shines in the middle of the sun as the 'Vajus (the highest Veda): (but it, the power, is) *Om!* Water, light, essence, immortality, Brahman: *Bhür, Bhuvah, Svar, Om!"*

Chândagya-Upanishad, 2, 23 (Deussen, p. 97): 2. "Prajâpati incubated the *world spaces;* from them, as he incubated them, flowed the threefold science (of the Vedas). This he incubated: from it, as he incubated it, flowed these three sounds: *bhür, bhuvah, svar* (earth, air space, sky).

3. these he incubated; from them, as he incubated them, flowed the sound *Om."*

Mândükya-Upanishad I, 1. *"Om!* This syllable is the whole world. Its explanation is as follows: the past, the present, the future, all these are the sound *Om.* And what is moreover beyond the *three times,* that too is the sound Om."

2. For all this is Brahman."

Râma-uttara-tâpaniya-Upanishad 2 (Deussen, p. 727): "The syllable *Om* is to be worshipped as consisting of Brahman, called being, thinking and delight (sounds, *varnâtt).* The sound *a is* the first constituent, *u* the second, *m* the third, the semi-mora the fourth." -

According to Atharvapkhâ-Upanishad i, *Om* comprises four quarters, four gods, four Vedas, and would be the highest Brahman.

1. *Moraa*= earth = Brahman = red
2. Mora *u*= air space= Vishnu = black

3. Mora *m*= sky = Rudra = bright
4. Half mora the aborted
"j" sound (reverberation) = Purusha = all-color

According to Atharva?ira'-Upanishad 5, this parable of *a-u-m* and its gods refers to the world god:

> The one God in all the world spaces, born
> before and in the womb; he was born, will
> be born, is in man and omnipresent.
> (Vâj. Samh. 32, 4; Cvet. 2, 16).

According to Caunaka-Upanishad (Deussen, p. 879) the syllable *Om* has "3 /$^{1}_{2}$ Moren; his 3 feet are *a-u-^n; his* 2 heads *0* and *m;* his 7 hands are the 7 tones *(svara),* because in all 7 he is sung. Threefold his 3 sounds (a-u-m) are connected with the 3 fires, the 3 worlds and the 3 Vedas. This would be the Pranava, the Indra, the lord of all gods. "Therefore, Indra is to be worshipped by the syllable *Om.*"

The 7 tones, the 7 ways of singing, in which the vowels are embodiments of Indra, the sibilants and puffs are embodiments of Prajäpati, all Mutae embodiments of the Mrityu (death), form the *Sâman* (= "song, chant, melody"), which is sung by the Udgâtar, the singer-priest, the main priest of the Sâmaveda.

According to Chândogya-Up. 2, i one should "worship in the world spaces the *fivefold Sâman*" and 21, 2. "Who therefore knows this Sâman as interwoven into the universe, he becomes the universe". Then in 2, 14-17 (cf. i-7) it is said:

Time of Day: Season Element:
hinkâra = the rising sun = spring *prastâva* = the risen = Earth
sun = summer udgitha - the noon = rainy season = Airspace
■*praiihâra* = the afternoon = autumn = Sky
nidhanam = the setting sun = winter = celestial regions (or fire, or sun)
= Ocean.

The 5-division of the year, the elements and areas of the world is further elaborated in Maitr. Up. 6, 33 (Deussen, p. 355): "This sacrificial fire layered with 5 bricks is the year, and its bricks are these: the spring, the summer, the rainy season, the autumn and the winter." The 3-division of *a-u-m, Om,* which is the Brahman, is thus contained in the 5-division of the elements and colors and seasons and times of the day, forms with these the Brahman way.

(Brihadâranyaka-Upanishad 4, 8-9)

> A path stretches out visibly heavy, an old one, it reaches into me, it was found by me; on it the wise walk, the Brahman knowers, to the world of heaven upwards, to salvation.

> On it is what they say is white, dark blue and red-
> brown, green and red. It is the path that one finds
> through Brahman, that wise men walk and saints,
> become embers.

Chândogya-Up. 8,6, i-2 explains: "But forsooth, that sun there, it is red-brown, it is white, it is dui}kel-blue, it is yellow, it is red. And just as a great highway extends far and connects both villages, this one here and that one there, so also those rays of the sun connect both worlds, this one here and that one there."

And Brihadâr-Up. 2, 3, 5 (Deussen, p. 414): "And the form of this Purusha (spirit)-who is there in that solar disk (3, 3)-is like a (yellow) saffron robe, like a white sheepskin, like a (red) Indragopa beetle, like fire's flame, like a (white) lotus flower, as when it suddenly flashes."

Still in the *Bhagavad-Gita* "of the sublime Sang", this deep connection with God in the universe, the highest and holiest knowledge about the mystery of the *a-u-m,* "Brahman's one-syllable name *Om"* (8,15), is stretched out. Of himself the exalted one speaks: "I am the soul of this world, in all beings heart I am, I am the beginning, middle I and end also of the beings all" (X, 20-21). "Beginning and end of the creations and middle I am. - Among the sounds I am A - I am the time that never passes" (X, 32-33).

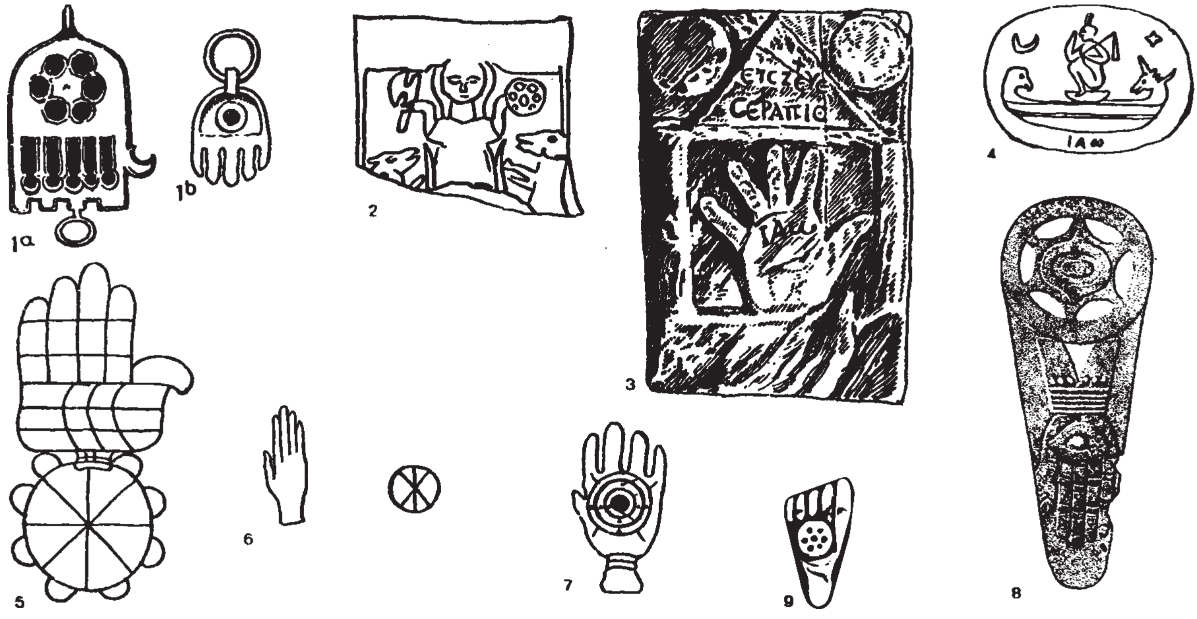
"Language and writing as cosmic experience" shall further be the subject of our investigation on the basis of the epigraphic monumental material in main section 20.

We return here for the conclusion of this main piece once more to the traditions of the Orient, to the ineffable name of the "Exalted One", the I-A, who was in the "5", in the pentagram as in the hexagram, to that I-A-U God, whose 7 eyes, which encompass the world, were on the stone of the 'House of God', as Zechariah (3, 10 and 4, 5-10) still communicates it (p. 133). In connection with the tradition contained in these passages we must refer to two other passages in Zechariah, first 6, i-8, where he tells of his dream-vision of the "two mountains" (R R, AA, QO, AA, B. & etc. motif), as *bet-él,* the abode of Yahweh. From these two mountains emerge 4 chariots: the first harnessed with bay steeds, the second with black steeds, the third with white steeds, the fourth with spotted steeds. (5) "Then the angel lifted up and said to me, 'These are the four winds of heaven which go out after they have stood with the Lord of all the earth. Whereon the *black* steeds are, they go out toward the *north country*; the *white,* toward the *west*; and the *spotted,* toward the *south country.*"

In the first night vision of Zechariah in I, 7-10 there are four horses: "Behold, a man rode on a red-brown horse, and he stood between (the mountains), which are found at the cleft (= underworld) and behind him red-brown, (black), white (and spotted) horses. So when I asked, "O Lord, what do these mean?" the angel who was talking with me said to me, "I will let you see what these mean." Then the man who stood between (the mountains) took the word and said, "These are the ones whom Yahweh has sent to roam the earth." We also have here the horse according to Indo-European conception = wind (see pp. 71-75) and in connection with the cardinal direction: red = east, black = north, white = west, and brindled (bicolored, multicolored) = south®. The double coloration would denote the dual *u-a of* the south = the winter solstice, as clearly expressed in the Oldenburg tomb vessel (Plate 41, No. 4): the painting cross of the i2spei-

The 5 points, of which *two* stand *together*, form a two-unit, below, in the south. They are again enclosed by the border of the 6 points.

The trinity of the *a-i-u,* which is in the quintuplicity of the *a-e-i-o-u,* as the world and year axis, as beginning, middle and end, reveals itself there, where the end becomes again the beginning, where the cycle ends and begins anew, where the *a-u,* the .Alpha and Omega" is-in the winter solstice. In those five supplementary days of the year, the epagomena, appears the calendrical symbol of the "one hand" of God, which carries the year symbolism with it, therefore also represented in the palm. The hand is therefore both Jul and grave symbol, as a symbol of the bringer of new life. We will examine this ancient, cosmic-calendar symbolism of the diluvial culture of the North Atlantic in detail in main section 41-44. As a supplement of the memorial material to be brought there, I would like to refer here to the "Hand of Yahweh", as it is preserved today in the folk Jewish cult symbolism of Palestine. This amulet is an extremely important example for the question of the permanent tradition, the formal continuity, which still today enables us to draw conclusions about the prehistory of the Israelite religion.



Text fig. 29

Even today in Palestine the blessing and protecting hand of Yahweh is a popular symbol. It is worn as an amulet, also in connection with the 6-spoked wheel (^) and the toad in the "r" sign, the so-called "crescent moon," with which we will deal further in main sections 9 and 41-44. The examples illustrated here (text fig. 29, nos. i a and i b) show either the solar circle Q or the 6 points around the center in the palm." As we have seen in plate 40, no. 7, the god who brings the 6 dots around the center is the axe-god who rises from the Hom top of the dolmen altar between the two hands (text fig. 29, no. 2); the relief in question from Mârib probably represents the ancient Arabian sky-god, the "7-god (*Ilmukahu* etc.). In that period of the great Oriental-Mediterranean syncretism of I-A-U and I-A-0, among the thinkmälem of the Gnosis also the hand of God with the name of the "laö", the "Kyrios Sabaoth", the laö Adönai. On a relief from Leon (Museo Arqueologico, text fig. 29, no. 3) we see in the entrance of a temple façade the divine winter-solar "solmization hand", which holds in the palm the year of God, the iaco (iaö). The triangular tympanum supported by two columns shows the dedication E1C ZEYC CEPATIIC (ice Zeus Serapis) = "(There is only) One Zeus Serapis". *Serapis* or *Sarapis* is one of those creations of Oriental-Hellenic syncretism, whose origin goes back to Babylon and Alexander's time, and from the Ptolemaic Empire, from Egypt, spread in a short time as the great syncretic deity through the whole Imperium Romanum. The starting point is Babylon, where a deity *(ilu)* appears at *zarbe* (V. R. 46,18. c. d) or(ilu) *èarrapu* (ibid. Z, 22) as an epithet of the underworld god Nergal, who is another manifestation of the winter-sun-turned-underworld god, the god in the waters, in the depth of the water (Akkad. *apsü),* namely of *E-A* or *I-A, who is* also in the "5" (p. 151). As our investigation in main part 31 and 41 will show, *E-A* or *I-A is* the winter-solar god, the lord of the year-split <lt>, of the heaven and year gate and of the "hand" (= epagomena). His name, which is with Babylonian case ending *Eau* or *Eau,* has later also been called *lau* or *lukewarm.*[51] He is the Babylonian healing deity, the "Serapis", whose oracle the sick Alexander let question.

Ea, the father of the god-son (Bël-) Marduk, (see Taf. 34, No. 4a-b), originates from the culture area of the Persian Gulf, where he was worshipped at the mouth of the rivers, especially in Eridu, and will ultimately be traced back to the culture of the people of the ^-ship. With the Amorite Hammurapi dynasty he came to Babylon, where his epithet *sar apsi* "king of the ocea- nes", eventually became *Sarapis.* Introduced by Ptolemy I from Sinope in Egypt and equated with *Osiris* and *Apis* (Osor-Hapi), he became the supreme deity as Osiris-Apis. From there the further spreading of this syncretic deity took place, which is closely connected with the sun *(Helios- or Sol-Serapis)* and with Zeus and Juppiter optimus maximus, as with Pluto and Neptunus, as god in the underworld and the waters (= in the winter solstice). That he as god of the grave and Julhand has the symbol of the one hand or the one foot[52] as "monosandalos", "one-shod" (= "one-footed"), like the *Jason* and the hlg. Kümmernis is, points to the old winter solstice myth. In the Leiden magic papyrus W 1423 he is called coacorjcocoEOT) Iaco, ui, aa, CDANGERUFEN .

In Egyptian sources he is also invoked with *Harpokraies* (Her-pa-khart), the *Horus child,* a younger manifestation of the Son of God resurrected with the sun. In gnostic amulets the child of God appears in the sun barque, with falcon head (Horus) and donkey head (Anubis) as Steven, sitting on the lotus flower and a three-part hair lock (= Y)[an] of the right side of the head (text fig. 29, no.4)[53] . His name in the inscription is iaco (IAO). He is also the *Abraxas,* that magic formula as name for the highest deity, in which the whole mystery of the alphabet and the vowel series is contained. A special meaning has the hand of the god raised to the mouth, as symbolic action of the "opening of the mouth" which played such a big role in the ancient Egyptian death ritual. For these connections, especially between "hand" and "mouth" (also in Germanic *mund* = "hand" and *mund* = "mouth" is still related to the original roots) see "Aufgang der Menschheit", p. 479ff. and our main section ii and 20. The resurrected son of God, the resurrector, the IAO, is the same as the Aton of Akhenaten (Ach- naton or Amenophis IV), of whom it is said in the great "Aton-Hymn": "(It is you) who give the breath to animate every (child) which he has created, when it comes out of the womb to the (light) on the day of its birth; you open its mouth at the (first) cry".

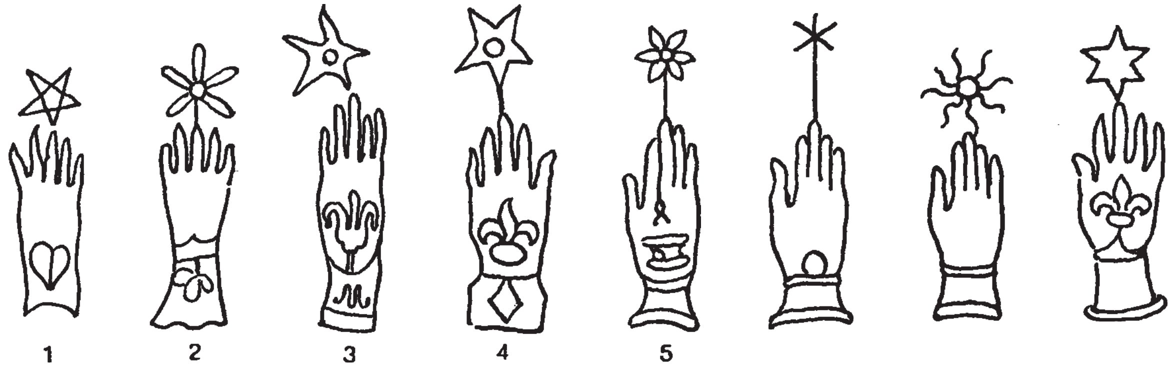
It is the first sound, the *a that is* then sounded, that is brought by the Yule Hand of God, which contains the Year of God and of Human Life, the AIO or IAO.

The gnostic cult picture of Leon (text fig. 29, no. 3)®*, which represents theHandin the winter-sun-turning "heaven and year gate" (= R), in the *ianua,* connects here Sarapis with Janus, the "twofold", the winter-sun-turning hypostasis of the Son of God, the back- and forward-looking[88] . This hand of God, which appears in the year and god gate, the *bâb-ilu,* between the two suns of the turn (above left and right), is the Jul message of God the Father in the 5 "pre-Jult days", when the son of God is reborn, the year, the I-A-U or Indo-European A-I-U renews itself. The hand brings the new life. Therefore, it is the "ever-healing hand" (Sigdrifomâl 4, *laknishendr)* as a symbol and amulet. In II. Kg. V, ii, the Syrian Naman says of Elisai: "I thought he would stand, take the name *Ihvh of* his god, move his hand over the spot, and the leprosy will disappear."

Here, the cosmic-calendar symbol of the hand as a life-meaning is mentally connected with the physical human hand, the holy hand as a transmission of those divine cosmic ("magnetic") powers, which once possessed the people naturally, who still lived in the *a-i-u, the* pta, and which we only become conscious of again in a spasmodic and morbid way in the spiritual low of our civilization.

The hand of Jahveh, the Amorite-ArabicEZ-orZZ-God,the/-24-17, has been transferred in medieval Arabic cult symbolism yon the *Ilah* or *Allah-God to the* daughter of his prophet Muhammed, as "hand of Fatimah" (text fig. 29, no. 4)®®. She is also called *ALZahra* "the bright blooming one", an epithet of Venus as the morning star, the *AL-Batul* "pure maid", "virgin". It seems that Fatimah, to whom in Mohammedan interpretation the hand was given as a symbol, as the antiquity attributed it to Venus and the Christians to Mary, is here only a representation of the Mother Earth, the primordial and Mother of God According to the commentaries, in the hand of Fatimah is contained the whole religion of Islam; each teü of the division represents a *letter of the alphabet* and a number, corresponding to the values according to the double zodiac. And also the hand of Fatimah brings or contains the year of God, the ßspeichige wheel, like the ideogram of the 5 *Fyrejuldagar* "Vorjultage" in the Jul or year symbolism of the Nordic runic calendar (text fig. 29, No. 6).

Which ancient permanent tradition of the high north and its light god experience is hidden behind this holy symbol of the Orient, is shown by the monuments beyond the North Atlantic, the amulet hand of the Alaskan Eskimo (Text Fig. 29, No. 7 = Taf. 27, No. 2) with the 3 concentric circles as year symbol, which contain the + and X, and that wonderful symbol, which was found as a grave gift in a "mound" in Moundville, Alabama, (text fig. 29, no. 8)[87] : the hand of God with the sun eye (cf. plate 438, no. 2), which carries the ossified wheel with the sun circle 0 as center. As a monument of that procession from the north, among the same grave goods of Bolivia, whose year symbolism we already discussed in plate 33, no. i-3, also appears the hand of God with the sign of the year God, the 6 points around the center in the circle, like the hand of Yahweh, the I-A-U, the A-I-U, the light from the north, the symbol of the eternity and the eternal life and its renewal in us, in that holy inheritance mass, which is of the year God. The hand of salvation with the foot of the druid and the sixth, the 5-fold and 6-fold or 8-fold division, may form the conclusion in our occidental house marks of the 16th century, as a conclusion of that medieval tradition, which had still saved so many things of old Germanic cult symbolism.



Text fig. 30

No. I (Briquet 10828, Périgueux 1552) pentagram and heart of Mother Earth; No. 2 (Briquet 10840, Toulouse 1569) five-pointed star and trefoil, alternate form for Y (see main section 1, note 15, p. (10); No. 3 (Briquet 10859, Bordeaux 1563) five-pointed star with center and ilge (pp. 43-47, 128 and 163); No. 4 (Briquet 10856, Bruges 1555) five-pointed star with center, ilge and lozenge (= "year"); No. 5 (Briquet 11186, Perpignan 150, Gaète 1503) ö pointed star and Ä *od-il* sign: Hand and R sign still belong to the Scadinavian Yule shapes; No. 6 (Briquet 11183, Forcalquier 1510) 4c and sun circle O; No.7 (Briquet 11181, Palermo 1478) 8-rayed sun; No. 8 (Briquet 10847, Nantes 1556-57) 6-pointed star and ilge.

And this was once the "power" of our people mothers, the "ban tuath, the "Thrude", that they could guard and preserve, teach and live in that holy sign the knowledge of the God and his world law in the "Al-pha-bet", in the rune series, the Futhark, in the *a-i-u,* as the essence of the 5-fold division, the "Drutenfuß".

7. MAIN POINT

Calendar and places of worship

Nfter what has already been determined in the first main part, it is obvious without further ado that the calendar and the cult site of the North Atlantic cultural area have been in closest relationship to each other must.That the old-Nordic calendar was a wooden disk, thus the direct transmission of the visual circle, the horizon, has been explained there and in the second main part likewise As system, the wooden disc calendar of Oslo, anno MDL (pl. 46), a disc with center hole or wooden ring*(solskifu),* goesback to the same Arctic-Atlantic face circle solar year as the *Sisslak of the* Alaskan Eskimo (pl. 47, nos. i and 2, cf. pp. 29-30), the annual ring, *anauatl,*of the Tezcatlipoca (pl. 23, nos. 1, 3, pl. 30, no. 1, a-d, cf. pp. in and pp. 124-125), the*Paive* wood ring*, Baeive*"sun" of the lobes (pl. 4, no. 14 b-d, cf. note 105, 1. Hauptstück), the sun wood ring*sjaaityys*of the Samoyeds (p. 92), or the ancient Chinese sky disk*t'ien* (p. 91), or the sun sign *jih* (pl. 4, no. 16 a-c, cf. pl. 50, no. 36-37).

The Nordic wooden calendar, the "rim" or "rune" staffs and their symbolism I hope to treat later in a special monument publication. In plates 44 and 45 the symbolism of the month before and after July is given, a concordance which I made eight years ago on the basis of the few staffs available to me at that time. Temporally it extends from the 15th to the 18th century. The older staffs have unfortunately all been lost to us.

The wooden disc as a calendar naturally represents the visual circle with one edge notch each for day and night. It is also possible that the discs contained a day and night side, like the annual sun disc from Trundholm (plate 12a, no. i cf. pp. 66 and 71-72). The calendar disc from the museum in Oslo (pl. 46, nos. i and 2) also shows a double-sided use: but each side contains one half of the year. As the symbolism shows, this is already a transfer from the staff calendar with its seasonal division into a summer page and a winter page. The circle and year division is indicated by the h rune (= middle of July), to which the "split year" sign P is added on the upper side as a sign of the year half.

The later generally and solely used calendar staffs, of which plate 43 (no. i and 2, a-b) contains two pieces from the Sammlung für deutsche Volkskunde, Berlin, are thus notched staffs, with seasonal division into a summer and winter side. Usually the summer side starts with April 14 (Roman-Christian "S. Tiburtius") as the "first summer day", Norwegian "Sommermaal", and the winter side with October 14, as the "first winter day" (Danish *Vintrnat,* Norwegian *Vaet- naht* or *Vinternal).* For the old cosmic-symbolic relation of the winter time to the Urchaos, from which the summer time emerges as world creation, e.g. the inscription *Inicium mundi* "beginning of the world" on March 18 (= beginning of the summer half) in the *Hyrmandstone Calendar is* of interest[1] . Yearly end and yearly beginning forms the Jul (25 December); so on the oldest dated calendar staff of 1434 in the Nordiska Museet, Stockholm. That these notched sticks with the same symbolism were still in frequent use a century ago among the North American Indians has also already been discussed in the introduction. The calendar staffs of the Pima (plate 43, fig. 3) were mentioned (p. 13). From the notch stick notation of the rune calendar, from the upper and lower, the summer and winter side also that so-called Bwsiro/>Äaion writing, Greek "as one turns the oxen", the "furrow writing" will have originated, which lets the lines run alternately from left to right and from right to left, also with reversal of the line. The upper and lower, ascending and descending, back and forth row of characters of the alphabet (= month signs of the calendar) corresponds to the summer and winter side of the calendar or rune staffs. Among the alphabets on the walls of the houses of Pompeii we find, for example, a complete Greek alphabet, the same series of characters of which is repeated *backwards*; and among the Latin alphabets appear those in which to the first letter each time the last is set, to the second the penultimate, etc., so that a sequence of letters of this kind is formed: AX, BV, CT, DS, ER etc.[2]) The emergence of such a sequence becomes immediately clear if one arranges it in the upper and lower, back and forth (= summer and winter) writing of the calendar notches:

A B C D E
----------------------- etc.
X A 1 S N

If this "bustrophedon" writing has been lost for centuries in the Greek and Latin writing customs, it still appears, more than half a century after Pompeii, as an ancient cosmic-symbolic custom of the runic calendar staffs on the Norse runic gravestones.)[3]

Besides the "bustrophedon" spelling and the notation in the H-form, the *linnrormr* (lindworm) spelling of the grave writing, with which we will deal in main section 9, 13 and 17, these runic gravestones occasionally show another cult symbolic peculiarity: their arrangement in the shape of the *dagsmark* or *eyktamark*, the pole or stone setting of the year and day sundial, the year-god (pl. 48, no. 4, vgL also pl. 521, nos. 5 and 6). The Old English naming of the wooden calendars leads us back to these grave stones in cult symbolic form. In 1679 *Robert Plot* gives us the name *clog* for this wooden *calendar*).* The Middle English word *clog*, "clog, wooden stick, block, shillelagh" is documented since the 14th century.[6] Its etymology is unknown. Calendrical-symbolically of importance is that among other things in Worcestershire and neighboring counties the *Yule clog* still occurred in former times, in the same meaning and use, as the Skadinavian, German *Julblock,* which is put at Christmas into the fire and whose remains were kept each time until the next Christmas. Now the preserved *clogs,* like the Ashmolean clogs A-C (Schnippel, Taf. I-HI) still have the shape of a square-edged oblong block. And also the name "Zog Almanae" corresponds to the Scottish *"yule-log".* The word "clog" itself was probably adopted by the Anglo-Saxons from the ancient usage of the Celticized Tuatha of northern Britain. According to Cormac's glossary (30), *nevertheless,* W. *clog means* "a stone", synonymously *clog-an* "a large stone".

The Old Norse calendar was the pile or stone setting, say - "clog" - setting of the *dagsmark* or *eyktamark.* Such prehistoric stone-settings are still preserved to us from the area of the North Atlantic-European megalithic culture and especially of the North Sea circle in many cases. The calendrical use and/or cosmic-symbolic plant is doubtless (vgL p. 37, text fig. 6, Beltany Hill Circle, Ireland). Since these monuments belong to the cult history and will be discussed in my Palestine book, as in my "Urglaube", I must limit myself here to a short mention of some examples. I will come back to the so rich Scottish monuments in main part 11, plates 96-97.

Plate 47. no. 3. stone setting "Na Carraigean", Edintian, Perthshire, Scotland. Four large blocks stand in + arrangement on a mound called "Meall nan *Clachan"* (!). Diameter of the circle 54 feet. Scheme of the 4 "Hovedkanter" (N-S-W-O, vgL p. 23).

No. 4. stone circle "Backhili of Drachlaw", northeast Scotland.

Six stones in + arrangement, now N-S-W-E, and two NNW and SSO = summer solstice setting point and winter solstice rising point.

For the cosmic or calendrical-symbolic layout of the stone setting it is important that the north stone is the lowest and the south stone the highest, an arrangement which is very frequent in the Scottish stone circles In many cases the realm of the dead is transferred to the north, to the eternal Wintemacht As in the Aztec cosmology the realm of the dead *Mictlan is* thought to be in the north, so it is said in the tradition of the Snorri Edda (Gyhag. 49) "and the Helweg leads *down* and northward".

No. 5. stone circle on Hill of Tuack, Kintore, Inverurie District, Scotland. 6 stones around a flat central stone. Circle 24 feet in diameter. Urns with cremated remains were found on one of the east stones and on the NW stone. Mortuary cremation remains also found at the Middle Stone.

No. 6a and b. "Standing Stones of Echt", Scotland, 3 /$^1{}_2$ mile from Seanhinny stone circle diameter 36 by 34 feet: 8 stones, of which the two north stones are the largest and more pointed than the others (summer solstice observation stones). Originally, the stone circle included 6 small stone circles around a larger and taller one as a center circle[8] .

No. 7. stone circle at Dromiskin, County South, Ireland; 8 stones in --- arrangement.

Plate 48, No. 1. "Domarering" near Nästegard, Tanum parish, Bohuslän, Sweden: stone circle of 8 stones in the same arrangement as in plate 47, No. 7. In the vernacular these prehistoric and historic stone circles are called *domareringar* or *domaresäten* "court rings", "court seats". Usually the number of stones is 6, 8 or 12; larger ones also occur, as we shall see at the next monument.

As *Almgren*[7] points out, burials are found in stone circles of this kind only exceptionally, e.g. in the stone circle of Snarvi, Närike, corpse fire of the younger Iron Age. On the other hand, the sacrificial stones found more often in the circles prove that they were places of worship, even without being burial sites. This also results, for example, from the place name *Vä (= ve, vi* "sanctuary") near Kristianstad, where four "domareringar" and sacrificial stones were found. In the stone circle of *Askeberga* the young people used to gather for games at midsummer (!). Also near *Blomsholm* in Bohuslän there is a large stone circle with a center stone, which is a play and dance place. And *Lekebacken* "play mountain" is called the beautiful "Domarering" with Hjortsberga, Kumla sn., Närike, where the Walpurgis fires are used to be lighted. That these were stone circles, cult places and thing places, results also further from the circumstance that at places, where as can be prove things were held, in the Verchristlichung churches were put there; so e.g. with Mellösa in Närike and on Kjulaäs in Eskilstunatrakten, where remains of the stone circles still exist.

Also, the names handed down in Scottish folklore of the formerly or still existing "stone circles" as "Sunken kirk" (at Tofthills farm, Parish Clatt), or "Chapel o' Sink" (at Westerton farm, Fetternear), "Auld Kirk" (at Alford), "Auld Kirkno' Alford" (at Farm of Denhead) etc., or "Druids' Circles" or "Druids' Stones" (in Aberdeenshire), "Druid Temple" or "Temple Field" (near Potterton), "The Temple" (near Castle Fraser), etc., indicate the place of worship. So do the surviving names "Candle Stone" (torch stones), "Candle Ridge" (drumwhindle at Amage), "Candle Hills" (at Oyne and in Parish of Rayne, also at Insh, some miles apart). A reminder of its further purpose as a thing site is preserved by the "Law Stones", as the stone circle at Rayne is called, where a "court" was held as late as 1349 to settle property claims between the Bishop of Aberdeen and William of St. Michael on certain neighboring estates[8] .

A famous old Swedish coronation thingy were the "Afora stones" 12 stones around a huge central block, which will be talked about further below. In Denmark, things were held under open skies as late as the 15th century. The thing room, like the "dagsmark" or "eyktamark", was initially marked out with 4 sticks or 4 stones in the square cross o Jo or "". Still up to the 20th century it was custom on the Danish islands, like on Fehmarn, to build stone circles of 8 to 10 meters diameter for the neighborhood assembly *{grannstämmor) of the* house fathers of the villages, which consisted of as many stones as there were farms in the village. The middle one was the seat for the village bailiff.

Plate 48, No. 2. A classical monument of this artist is the stone circle near Sola, in Norway, which was also called *Domstensbana* and is supposed to have been a thing place for 8 districts or parishes. The circle shows the 8 *dtt* "celestial regions" of the "dagsmark" or "eyktamark". Each "ätt" is divided by 3 stones under = 24 hours or 24 half months; each twenty-fourth is divided by another 3 stones under = 72 weeks of 5 days = year of 360 days J- 5 "fyrejuldagar" (epagomena). For the two stelae on the south side of the center stone, see main section 11, "The Two Mountains"[9] .

The further cult symbolism of the Dingsteinsetzung in connection with the Germanic right

I hope to bring to the representation of the use and the cult-symbolic legal language therefore elsewhere denkmäler and source-wise. The old Lower Saxon still vernacular name *Ti, Ty, Tye* for the thing place, meeting and court place, the original pole or stone setting around a center pole or center stone, later also tree circle, lime circle etc., points to the old Indo-Germanic name of the sky god, the 1* of the rune series, sign of the winter solstice son of God, who is the lord of the Jul or main thing, the Sig-Tyr, who as "Zwiefacher" *(Tuisid)* also had to be called "twice" (Sigdrif. 6). The middle stele, middle column of the thing place led once the same "theophore" name *Thiodute,* as the people of God gathering around him *thiod,* the "Germans". The Saxons erected such a "Thiodute" still after their victory at the Welfesholz in 1115 over the Christian-Franconian beadles[10] .

For the cosmic-cult-symbolic gravestone setting the following three examples may still be mentioned: Plate 48, No. 3. Gravestone setting ofBroomend of Crichie, near Kintore, Scotland. Condition of 1857-60. Six stones around a menhir as center stone. This stood over a burial pit in which there was a skeleton without grave goods under a stone pack as the main burial; above this was a younger cremation grave. The stone circle setting of Crichie belongs to the outgoing younger Stone Age and continued to be used in the older Bronze Age, as shown by the "cinerary urns" on 5 of the upright stones of the circle or *cromlech.* The site, known as "*discshaped barrows*", is interrupted by two ramparts of semicircular shape CD (= "year"), which have an opposite passage WSW and ONE: Winter solstice-lowering point and Summer solstice-rising point lowest and highest light of the year, the annual axis, as among the Hopi. It is the clear basic form of the larger site as of Arbor Low, Avebury and Stonehenge. Also the "astronomical stone" outside the cromlech is not missing[11] .

No. 4. the so-called "Strö-monument", the "Strö-stones", parish Strö, district Onsjö, Skâne, on the hill *Tulshöj* called: 6 stones, three at the east and three at the west side around a Mittelstem "Lille Tule" called, before which a Bimenbaum was planted. The picture shows the state of 1828 according to Sjöborg. The pile character of the middle stone "Lile Tule" is still clearly visible. Later this center stone has been taken away for building purposes and replaced by another one.

Folk tradition still proves, as with the Scottish quarries, the sanctity of the ancient burial site[12] . The lineworm *{linnrarmr* or *grafvitnir)* on stone I bears the inscription: *fapir lit hukua runar pisi uftir qsur brupar sin is nuruarp tuJ r i uikiku,* "Father had these runes hewn in memory of his brother Asur, who was killed northward on Viking voyage".

No. 5: "KonungBiörn Järnsidas hög, Alsnö Scckn, Upland, Sweden, after depiction in "Bautil" (1750) based on a drawing in the then Royal Archives[13] .

The king's tomb consists of 6 trees around a central stone with pole as a proper pole setting, like our village lime circle as "Ty", as a place of God. W'e have here still the illustration of that enigmatic god, who was in the 6 trees, and is still called to us as *Sexsarbor deus* or as *Sexarbores* on altars, which were found in the old Aquitania, at the upper course of the Garunna (Garonne), in the area of the Convenae (le Ccmminges) (3 among other things in the museum to Toulouse CIL'XIII. 129, 132, 175). Here there is undoubtedly a permanent tradition of the religion of the megalithic culture age, which has kept stronger towards the mountains, as a retreat area, so at the Pyrenees, as at the Vosges and at the Jura.

The few monuments used here as examples show us the use of the stone circles: i. as day and year sundials; 2. as places of worship; 3. as burial places; 4. as places of assembly or things. According to what has been established in the previous part of our investigation, it is without further ado.

understandable that the stake or stone setting as the "year of God" is also the "house of God". And it is also quite clear that the person whose life is like a year of God, who enters the "year" and is born again from the "year of God", must be buried in this "house of God", which is symbolically shaped like the "year of God".

That the thing place, whose legal acts are closely connected with the sun course, took place in the cult place is self-evident. Because in the world view underlying it religion and law were inseparable. Also in the Verchristlichung is the cosmic-solar orientation of the church[13] as cult place, as honor burial place (burial under the choir!) and as thing place still standing tradition. Likewise generally Indo-European the burial place is the cult place and the things and cult-symbolic games (horse race etc.) took place at and in it, in the age of Homer probably not differently, as at the stone settlements of Stonehenge and Avebury in Britain.

This tradition of the stone circle in its different related uses as "house of the Lord", cult place, burial place and thing place can be followed with the megalithic culture up to Palestine. As a tradition of the Arabic-Amoritic megalithic culture the erection of the stone circle of Moses as a place of things appears Exod. 24, 4: "Then Moses wrote down all the commandments of Yahweh. But early the next morning he erected an altar at the foot of the mountain, both *12 painting stones* (masseben) according to the number of the 12 tribes of Israel." So also here "tribe", "genealogy", is synonymous with "cardinal point", like the Old Norse *att* = "cardinal point" and "genealogy". In Deuteronomy 27:2-8 Moses commands the Israelites, "And when you have crossed over the Jordan into the land which Yahweh your God gives you, set up the great stones, cover them with lime, and write on them all the words of this law.... As soon as you have crossed the Jordan, you shall set up these stones (according to) what I command you today on Mount *Ebal* and whitewash them with lime."

Joshua 4, contains the account of the passage through the Jordan, the. Erection of a "Gilgal" in the middle of the Jordan with 12 stones by a man of each of the 12 tribes and a second "Gilgal" of 12 stones in a large Gilgal on the eastern border of Jericho, in which Gilgal the people then camp.

Joshua 8:30-32 contains the erection of Yahweh's altar of unhewn stones on Mount Ebal and the copying of the Law of Moses on the stones. The altar that Elijah builds to Yahweh on Mount Carmel is also made of 12 stone blocks (I Cor. 18:31).

The Hebrew word *gilgal* has already been discussed above (pp. 81-82) in word-historical connection with the Arabic and Indo-European word for "circle", "wheel" and "turn". Urrelated to this North Atlantic **k-l* or *g-Z stem is a *fe-r stem, which in hebt, *kirkër ,* "to turn in a circle, to dance," *kikkâr* "circumcircle," Jewish. aram. *Ifra^* "to wrap around", "to turn", Syr. *kera%* "has run around, has circled, enclosed", *Ifrâ^a* "turn, circulation", to which the Germanic word "krumm" and "ring" (Old Norse *hringr,* Old High German etc. *hring)* and Old Norse *kringr* mhd. *krinc* and *kranc* "circle, circumcircle", nieder! *bring* belongs.

This kinship is again cognate with Finnish, *kiekka-ra* "circle, ring", "round", *kikkura* "ring", Syrj. *gögär* "circle, ring", *gâgräs* "round" etc.,Finn. *kâri* "arc", *käri, keri* "circle"; Cymric (Welsh) *cruc,* Irish *cruach* "hill" (sacrificial mound, ding mound, i.e. with stone circle). VgL Cormac (30) *cercenn* "cycle of time," "circle," Old Cymric *circhinn, cyrchyn,* comic *kerghen,* Middle Breton. *quer- chenn* = Latin *circus,* abbreviated *circ,* from this *cyrc, kirk, cyric, cyrice,* English *church.* Old High German *chirikha,* Old Norse *kirkja,* Old Saxon *kirika,* etc. "church," which is thus not borrowed from a Christian Greek *kyriakon* (td xvQiaxov ,^belonging to the Lord" = house of the Lord). It is missing for a such borrowing all intermediate links: Gothic uses *aikklesjo,* Latin *ecclesia* from Greek exxXi]oia, which also became authoritative in Romance and Celtic languages.

Of Arctic-Atlantic origin, as a designation for the "tree", "pole" or "stone" circle on the "hill", it is probably also present in Greenland Eskimo: cf. *karmak* "a wall of turf and stones" and *kerka* "the center". And with conversion in Anglo-Saxon *ealh,* Old Saxon *alah,* Gothic *alhs* "temple", Old Lithuanian *elkas, alkas "*sacred grove" and Latin *arx* "firm height, "castle".

Such a megalithic circle was the bloody sacrificial site *Crom Cruach* mentioned in the "Dindsenchas" and "Tripartite Life" of St. Patrick in the plain of Magh Sleaht near Granard. Crom Cruach means the "Crooked Mound" (perhaps after the Q-shaped enclosure, as at Stonehenge as the oldest stone setting of the monument, which is also depicted in the tomb of Kivik) or the "Crooked Bloody One". The cult place itself consisted of 12 stone idols (stone stelae ?), which were arranged around the main idol of Crom, which was decorated with gold and silver. Since Crom is identical with the Celtic *Lug,* the son of god and sky god in the sun, the cult festival of Crom Cruach also took place on Lugnasadh (August 1, see p. 36), we have here therefore the old tradition of the "following of the gods" before us, in connection with the stone circle setting. We will have to see in this stone setting a monument of the religion of the Tuatha, the "fir side", which may have become then in the Celtic Druid cult ritual that cruel human sacrifice place, if not also ancient undercurrents of the Diluvial time in the race mixture sound through here again, African and East-Asian, as in that "Lappo-Finnish" sacrifice ritual of Upsala in the saga time (Adam Brem. 4, 27).

Still in Solomon's temple, the two bronze columns, free at the entrance, stand in place of the earlier menhirs or "massebes": the northern one, called *jâkin, on the* right, and the southern one, called *bo'az, on the* left. These are the ancient stelae of the Nordic megalithic culture for the observation of the solstice, with which we will deal in the main section ii. The 10 other solar points of the ancient "gil- gal" are represented by 5 lamps on the north side and 5 on the south side of the sanctuary.

These details are reminders of the ancient "house of God", *Bét-el,* like the "Gilgal" of Lüz, where Jacob had the dream of the "ladder to heaven" (see main section II and 12). The two free-standing pillars of Solomon's temple indicate the ancient open-air sanctuary of the eZ or iZ god, such as had lasted much longer in Arabia. The great temple of the Sabaean national god *Ilmukah* (see p. 169) near the capital Marib consisted of an elliptical rotunda about 300 paces in circumference. According to Glaser, a *natural iron* (see pp. 153-154) protrudes rather in the center. The wall, made of beautiful, regularly cut ashlars, according to Glaser 3.3 meters wide, runs completely horizontally around the building. The wall is 9.5 meters high; the frieze, which is still completely preserved in some places, shows that the temple had *no roofing.*

Two entrances were located in this wall, a main gate at theNO. end of the minor axis and a second smaller one at theNW. end of the longitudinal axis. The direction of the major axis of the wall ellipse is exactly NW-SE and of the minor axis SW-NE = the ancient North Atlantic X year. In the main gate itself there are 4 monoliths or mass-ben and in NE direction; 32 steps from this main gate you can see 8 columns, which are also placed in a line running from SE to NW. Exactly to the NE of the temple, about 3 kilometers or more away, that is, in the extension of the small axis of the temple, is the so-called. Mikrâb, a hill with ruins. On the SSO side of the temple, just outside the wall, according to Glaser, there are 4 small monoliths in quadrangular arrangement, whose sides are directed from W. to E. and from S. to N..

Ditlef Nielsen™ also concludes that this temple, which was oriented towards certain celestial regions and lacked a roof, represents an astral sanctuary. An inscription refers to the same as *bait ilmukdh* "House of Ilmukah". The epithet of Ilmukah, as with Jahu (Yahweh), is *taur* "bull" (cf. main section 44 and my Palestina book) and *tawan* (p. 169). Beside him usually appear in inscriptions *' altar* (Venus-, Morgen- u. Abendstem) and *Sam's* "sun". Humanized conception and representation, as with the Babylonian gestimgöttem, is here completely missing. Statues of gods have not been found in South Arabia and are not mentioned in inscriptions. Here the purer tradition of the Neolithic religion of the North Atlantic predynastics, the people of the Y ship, is still present, as we already had the opportunity to determine in the ancient Arabian cult symbolism (see plate 30, no. 7 a-b and plate 40, no. 7-10, text fig. 24).

As we have seen, the Oriental megalithic cult site as a place of worship has the same details as the North Zealand one. The same correspondence could be found both for the cult custom and the cult linguistic name. Among the other cult linguistic names probably belongs the name *Morijah* for the cult place situated on the mountain, where Abraham was to sacrifice his son Isaac to Yahweh (I. Mos. 22,2,II.Chr.3,i). InI. Mos.22:1 it says, "Then He (Yahweh) said, "Take your son, your only one, whom you love, Isaac, go to the land of *Moriah* and offer him there as a burnt offering on one of the mountains I will tell you." The reading of the Syriac here is *ha*mört* (the land) "of the Amorites." It is very well possible that the land district carried the name of the place of worship, as we can also determine this in Skadinavia, and that the temple mount *Moria* in Jerusalem (II Chr. 3,1) therefore belongs to this after all

I have already pointed out in the "Aufgang" (p. 172/173) that this megalithic cult place, the stone circle, on the track of the people with the Y ship can also be proven in Polynesia, with the same *mar-, mor-* or wwr-name: Mang, *marae* "sacred enclosure, place of worship, place of sacrifice"; Tahitian *marae* "sacred place, place of worship" where cairns and altars were erected and also dead bodies were laid down; Tong. *malae* "grassy field, round free place; Samoa *malae* "free place in the village where the public meetings are held."

This name can now be proven backwards on the way of the megalithic culture coming from the west.

In the area of Monte tre Croci, Monte Caprino and Monte della Croce, so rich in megalithic cult sites (shell stones with $ signs etc.), on the latter there is an *almost round* rock slab, on the left bank of a small tributary of the *Mora,* near "Rondineto", a prehistoric site of the Bronze Age and older Iron Age. Also this stone carries a large number of cups or bowls used for anointing (butter, fat, oil seeds), as at the Massebe, and therefore also connected as $, with straight or curved connection (see text fig. 24 for Altarabia).[16] The same cult stone, shell stone, etc., we find as *Pirra More* or "Pierre noire" at the village of Macheron, Commune d'Allinges, Haute Savoie[17] , as "Seven Stones", which are still reported by J. C. Beckmann (1751) on the *"Morinische* Felde" in the Mark Brandenburg. These "Seven Stones" were still in Beckmann's time "both on the hills and on the flat land, especially near Pinnow, Angermünd. Insp., gar viele, und zwar fast in einen Ovalkraisz gesetzet[18] ." Of particular importance in this context is the large stone mentioned by Beckmann (p. 375) on the "Mo(h)rinischen Felde", which was above ground artificially divided into two stelae, "so that a Reuter with a horse can easily stop between them, but in the earth is only one stone". We come back to the 2 stelae of the stone circle setting in main part ii ("Two mountains").

Morasten "Mora stones" was the name of the famous stone circle near Upsala, the ancient Swedish royal coronation site, which consisted of 12 stones around a large block as the center. Standing on this central block, the new king swore to uphold and protect the rights of the land and people[1] ®. From the country *Morias* or *Murias* (Gauname probably after the cult place) came from the north, over Scotland, the Tuatha Dé Danann once after the old-Irish legend with their fleet to Ireland[20] . The Tuatha, the *jir side* "hill people", people of the megalithic burial mounds, brought from Morias the stone "Lia Fâill", the fate stone (saxum fatale). It was the Irish coronation stone, which later passed to the Scottish kings and from Scotland came into the possession of the English kings[21] .

The designation *sid* for the megalithic burial mound connects the *Tuatha* (= "Germans", "people"), who came from the north, again with an Arctic-Atlantic, northern European original homeland. Because in the old Lappish tradition the home of the dead is called according to the report of *Isaac Olsen* (1717-18) *Jummissid, Jurnmis steteiler* or *Jammis cuuser (= jamisj-sida, jamisj-kusj)* i.e. *Sid* des *lummis* or *lammis,* name of the old sky god, Finnish *Jumala,* Estonian *J ummal,* tscherem. *Jumo* etc. = "god, heaven," who as lord of the underworld corresponds to the ancient Indian *Yama.* Northern Lappish forms are further *Ibmel, Jibmel, Jubmel,* which were already put together by older linguists with a Hebrew *jom* "day, *jum "*heaven" and *el-* "god"[22] . If we find with the Lapps thus the designation *sid* for the home for the dead again, then we can still prove accordingly the designation *mora* for the cult place after the older tradition. *Isaac Olsen* reports likewise that the cult or sacrificial stone was called *mar(ra)* and likewise the tree trunk, as cult place and seat of the deity, was called *ledt mor(r)a and* was smeared with blood of the victim[28] .

This sacrificial wood *luottemurit* is described by the missionary Gabriel Tudenus, who was in Inari (Enare) in 1669-73, as a *crooked wood,* similar to a boat keel, which was placed next to the cult stone (cf. Taf. 94, No. 2) and thus also forms a counterpart to the Irish tradition, as by Crom Cruach. The cult stone is generally called *seita, säite* or *storjunkare in* Lappish*, is* found on the mountains or hills, or by the water, and is most closely connected with the ancestor cult. The spirits of the deceased have entered into the stone: the seita spirits are therefore ancestral spirits. They convey the requests of the living to the sky god, the "world man", who also sends the souls for rebirth through the son of God into the mother earth, the mother or ancestor stone, from where they enter the womb. This stone and stake cult corresponds again completely to the Canaanite tradition, which we still find documented among the Israelites as a borrowing of the megalithic cult time. Jeremias II, 27 rebukes it when his people say to the stake or tree: "You are my father" and to the stone "You have produced me" (see further main part 15-17, .25-26 and 30).

From Massebe and Asherah, from the Gilgal, within the framework of the cult custom, the cult symbolism and the cult linguistic names of the ancient Palestinian megalithic culture, a visible path leads back to the original home of that faith from the north, where the "House of God" was the year of God and man.

If we now, in the context of the North Atlantic cultural area, turn our gaze to the far shore of the North Atlantic, we find the same cosmic-symbolic arrangement of the place of worship. In the brief discussion of the annual thanksgiving festival of the Lenape (Delawares), the *Unami* and *Minsi* and their sacred "Twelve Nights", the I2th of which is the "Midnight", the 12 posts of the annual festival house with the 12 "Mising" faces were also mentioned (p. 58). They are, in a sense, the "entourage" of the Supreme Being "Giselemu'kaong in the highest heaven, to which they convey the prayers. We have noted that among the East Central Algonquins, the tent in which the annual prayer, also offered by women

The memorial service for the dead, which is led by the church, is open to the *south,* the "mother's side" (Old Norse *moHur-att).*

The cosmic-symbolic basis of the face circle solar year is clearly recognizable here in the arrangement of the place of worship.

The "Blackfoot" Indians (Blackfeet) or *Siksika,* also an Algonkin group, according to *Petitot,* celebrated a great sun festival as a summer solstice or harvest festival, in honor of *Napi* or *Napë,* the sky god, the "Perfect One," the "Wise One," the „.Old Man," who dwells in the sun *(Natös).* He is also called *Mana-Kopa* and the sun festival, which he instituted and consecrated to him, takes place at the new moon in August/September. The place of worship specially prepared for this festival is a circular hurdle in the shape of a tent. The ribs start from a supporting clay wall and rest on a common central post. The entrance is directed towards the sunrise. On the opposite side, after sunset, there is a separated part, called "Holy Earth" *{Tcharkum-kisim}*, in which a square earth altar is erected, on which there is a bison head painted *black and red* (see p. 107). Next to it is the camp of the sun maiden, who performs the rites with the chief priest of the sun and his 7 hierarchical assistants[24] . This place of worship of the Blackfeet of the northern prairies we find again among the Pawnee Indians, who belong to the Caddo group and are mainly located in Oklahoma. It is the same cult building which is also handed down accordingly as an arrangement of the Supreme Being, *Tirawa,* in a Chaui myth. After the creation of the world and the first human couple, he instructs them to build the cult site: 10 forked poles Y must be placed in a circle, and "somerpoles" hewn, which are placed over the forks. Of these forked poles, 4 must form a parallelogram whose longest sides extend east and west. The 4 poles represent the 4 deities of the cardinal points that hold up the sky, in NE, NW, SW and SE. An outer circle of posts is said to represent other deities whose power also connects from one to the other. In the center, the fireplace is to be erected and a mound of earth is to be raised in front of the place of worship so that the rising sun will shine on it. In the place of worship itself, a small mound of earth is to be erected on the west side as an altar, and the skull of the sacrificed buffalo is to be placed on it, facing east, so that the first rays of the rising sun, when they enter the place of worship, may shine on it[26] .

The buffalo (= bull) head appears here as solar symbol (sun house) of the sky deity Tirawa exactly as with Jahve and *Ilmukah, which is* also called *^aur* "bull". Whereby it must be stated again that this word, Arabic *pauru*,* Syrian *taura,* Jewish-Aramaic *törâ* "bull", Greek *tauros,* Latin *taurus* "bull", Lithuanian *tauras, tauris* "aurochs", Old Norse *piörr "bull"* etc., is an Indo-Germanic word, which once reached the Orient with the North-Atlantic Stone Age calendrical cult symbolism (see further main part44 ‚J)er Stier" and the Palestina book announced by me).

The cosmic-symbolic cult site, whose arrangement is based on the Arctic-Atlantic face-solar year, we can follow as a train from the north now to Central America. As we will see in the treatment of the /""-sign (plate 479A), e.g. in the "Kiwa", the Hopi cult place the Q *sipapu,* the connection between upper and lower world, is exactly at the same southwest place, as the Germanic rune ⌊j, the alternate form of the>" rune (22nd rune of the long series), at face circle writing of the rune series. During the preparation of the "medicine", the water of life, on July 27 in Walpi, to the *Niman-katschina-Yest* (departure of the Katschina, end of the summer half of the year, cf. p. 40), was made by the Katschina chief priest *Intiwa* from fine sand a small mound 1.5 feet in diameter was strewn on the ground. On this sand were further strewn 3 lines of consecrated flour: first line from N-S, then from W-O, finally from SW -NE (= lowest light - highest light, sunset at winter solstice - sunrise at summer solstice). The ends of the cross are emphasized by corncobs, also together with a stone axe, while in the north 2 stone axes (= "double axe", see p.56L) are placed. The "sipapu" itself is represented by a rectangular board Q set into the ground in the center of which is a round hole Q [cf. note 6 to the 6th main piece, pp. (30)-(31)]. In the center of the 6 lines on the sand hill stands the consecrated vessel *(nâ'-kwi-pi)* with water. Through a crystal the assistant priest lets fall the rays of the sun *(Dâ-wa, Tä-wa)* under solemn silence of the present ones into the life water of the "na'kwi-pi"-vessel[26] .

The Pueblo Indians now lead over again to the old Toltec culture of Mexico and its permanent tradition over the Aztec period up to the last popular cult custom of the present. Above (p. 121) the representation of Quetzalcoatl, the calendar and year god, as "deus in rota", "god in the wheel" or "frame" = face circle, which carries the + with the 4 points of the solstices ;; = X^{au} f the body, has already been mentioned. It is therefore natural that the Mexicans built him still *circular temples.*

A famous monument of this kind is the cult building of *Chich'en Itzâ* in Yucatan, which has received the name *Caracol* "snail", and similarly has been found in Mayapan. On a terrace, which rises again on a second larger one, the circular building stands, which encloses a circular tower with 2 circumambulations in itself, in whose inside a stair leads in spiral winding upward. The lower openings are arranged S-N and W-O, the upper ones X, i.e. the *tonatiuh,* the tonaZamarf division of the circular calendar (p. 125)[2] '.

The spiral staircase or spiral tower is also a North Atlantic cult symbolic installation as a symbol of the solar arc year, which we will deal with in the next main section. It is the same symbol that the Quetzalcoatl wears as an *eca-ilacatz-cozcatl* "spiral twisted wind ornament" as a chest ornament (p. in) and was cut from a spiral twisted snail shell. The $ woven snake railing of the stairway to the two terraces also points to Quetzalcoatl as the year god (see main section 19).

Plate 49, No. 1. That the cult place = world picture = year division is, *K. Th. Preuss* could still prove with the Cora Indians[28] . The cult and meeting place still consists of a correct stone circle as seats for the "old ones" (d-e), as with the Nordic "domareringar" or "domaresäten" discussed above. In the center are the fireplace (c), the image of the eagle, the sky of light and the "feathers of our father", the sun *(taydu muvèri,* from *taydu* "our father"). The altar (a) is erected in the east. Another fire is located in the SE of the place of worship (h), called *texmata taxteke* "edge of texmata (= south)". Dancing is done at each dance first up and down from north to south and vice versa in front of the altar, whereupon one moves around the fire and the seats of the old people together with the singer, in the direction east, north, west, south etc.. At the festival of the Awakening in May, which is especially for the benefit of the children, the boys and the girls sit, each in a line intersecting the seats of the ancients *ii* and *kk* north-south of the fire, and the dance takes place only from north to south *(tsarème) in* front of the altar, not around the fire.

The other very important details of the beautiful publication of the well-known Berlin researcher and head of the American Department of the Ethnological Museum, which also transmits magnificent fragments among the hymns, cannot be further discussed here.

The ancient cosmic and calendrical-symbolic relations, which are present in the ground plan of this cult site, Preuss has also proved from the comparison of the sacred gourd bowls *(tuëa)* of the Cora Indians (No. 2 and 3) with the sacrificial blood bowls *(quauhxicalli) of the* ancient Mexicans in plate LXXXV of his work in question. The latter contain the *tonalamatl* or toflo/zwA symbol with the sign *olin* "rotation" as the hub, which will be examined in main section 19. Preuss was able to obtain the following explanations for the sacred gourd shells (bracketed is further explanation by me): No. 2:1. the edge of the world, the whole world (= circle of vision) ; 2. the 12 arcs, which serve the gods as a wall, near the end or edge of the world (12 months of the circle of vision or solar arc year); 3. the 4 world directions Y, the abode of the gods (cf. p. 186, the Y post-cult site of the Pawnee); 4. the 12 ancients, the first inhabitants of the world (= 12 points of the annual calendar disc); 5. the center of the world, where our father, the sun, dwells.

Plate 49, No. 3. Schematic drawing of the magnificent "sacred gourd" of the same Cora of Jesus Mary published by Preuss as a colored cover. The world image of the 4 main cardinal points, East (i-3), West (4-6), Below (7-9) and Above (10-12). This + cross is subdivided by an X cross consisting of two Y signs (13) and a 4-fingered hand (15) or yy *Aa sign* (16), which are interpreted as "flowers"; 13th is counted as East, 14th as West, 15th as Bottom and 16th as Top. These 4 "flowers" ßitëu*)* refer to the 4 directional gods: *Tahâs* "our elder brother", the morning star (East), *Taiéx Nâsisa* "our mother, the corn", at the same time earth and moon goddess (West), *Tatéx iaheté vâkan* "our mother, who is in the underworld", i.e. the goddess *Tëtewan* (Below) and *Tayäu* "ourfather", the sun (Above). The widely extending rows of beads 1,4,7, 10 are their "ways" *(huyé)* on which they walk. The two sticks (2,5,8,11) directed obliquely to each "way" are the hands or arms of the deities: *tahds modx- kära.* It is the Y cross that we already discussed in Plate 18, nos. 10-16 (or 31-37, cf. Plate 14, nos. 7-11). The four fl figures (3, 6, 9,12) in which the Y signs are contained, or from which they emerge (cf. Atlas pl. 76-80), or in which west-east (6-3) the + is contained (cf. pl. 67), are the "crowns" of the gods *(tahâs küruneara}.* The 16 beaded arcs (= the 16 "halfeykt" of the "dagsmark" or "eyktamark"), the subdivision of the 8 points of the *tonalamatl,* whose number, however, is said to vary otherwise, represent the stay of the domestic animals and humans. In the center (17) is the stay of *Tatéx,* "our mother", the earth.

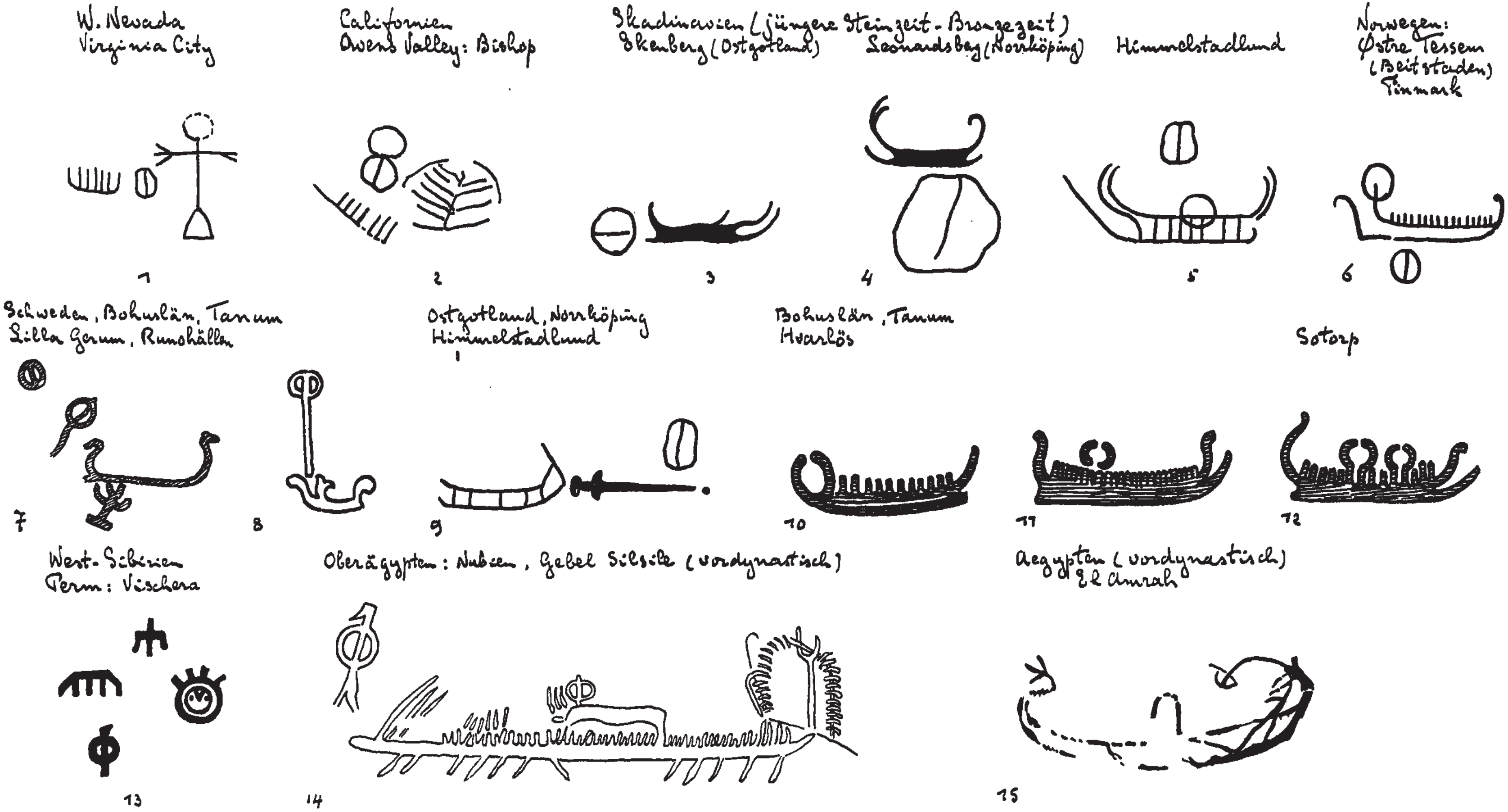
The Cora cult symbolism shows here thus still clearly the old connection between world picture = year picture (= face circle sun year) = cult place, which can be proven linguistically-historically in the Mexican, compare *teca (*nino) = "lay down" *mo-teca* "they gather, come together", *tepan nite-teca* "set posts or trees", *ipan nic-teca* "place poles in piles", to which *Tecuiztecail,* the name of the sun god belongs. Likewise *coa, coan* "community, together", *coa-tlaca* "a meeting of nations", *coa-unoque* "the are gathered round (the fire)", to *coatl* "snake". The Arctic-Atlantic symbol of the year snake or the two horned year snakes, "homworms", which also surround the Mexican disc calendar (tonalamatl), we have already briefly mentioned above (pp. 119 and 122) in the treatment of plate 27, no. 3 (see further main section 17 and 18).

Ancient cosmic-calendar cult symbolism encloses in a mysterious circle the earth parts of the North Atlantic, whose origin and beginning fade away into the riddle of the eternal ice of "Weiszland", temporally incomprehensible. Those sticks, which we still find today in the cosmic symbolism of the Pueblo cult places, altars etc. also as feather prayer sticks etc. (Taf. 49, No. 5, Zuni cult place (shrine) on the Kor'kokshi Mountain[8] ®), appear similarly in those jungdiluvialen, winter solstice cult caves of Atlantic Southwest Europe, which belong to the Arctic Hom and Bone Culture (Thule Culture) of the Magdalenian. *Bégouen* and *Casteret,* the explorers of the cave of Montespan, which contains the inscription Taf. 200, No. 9, found at the bottom of a wall a row of (12) strokes, like a halo of rays, and just below it a collapsed "stone setting" of (12) stalactite columns, the size of small candles (Taf. 49, No. 6). Since there is no stalactite at this place, these stone columns have been brought there for a certain purpose. Both mentioned researchers already pointed out the similarity with the "shrines" (cult places) of the Hopi[30] .

The fact that these caves were used for winter sun rituals, fruit bar city offerings, etc. for a "good year", also in the sense of a hunter population - for good hunting prey, as in the same winter cult rites of the Eskimo, emerges from the progressive research of their symbolism more and more clearly[31] .

And as our investigation of the cult symbolism of these Thule culture caves of old Europe will show in section IV (main part 41-47), - it was not the physical need, the procurement of food, the "useful purpose" alone, which kept man as hunter, gatherer or chopper, still in the rhythm of the year. It was his soul that resonated in this rhythm, it was his conscious spirit that recognized and grasped the whole great mystery of the world order, of existence, in its eternal, divine-legal circulation, the cycle of turning and return. And that, what regulated his everyday life, the stake and stone setting as year and day division, the cult place, the community place in the life and in the death, which enclosed clan and tribe as in the time of God, - that was the "house of God", a symbol of his revelation in time and space.

Das atlantische Wintersonnenwende- oder Totengeleitschiff mit dem „Jahr"-Zeichen ⦶ () φ ʕʔ usw.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Himmelstadlund
Norwegen:
Østre Tessem
(Beitstaden)
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Ostgotland, Norrköping
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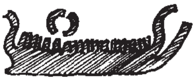
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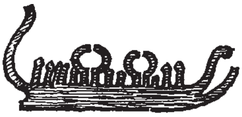
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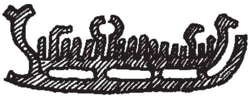
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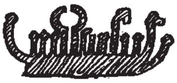
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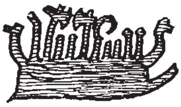
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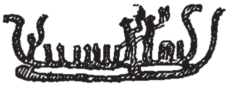
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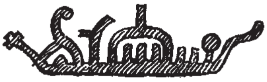
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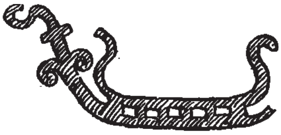
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Frankreich (jüngere Steinzeit)

Finistère Dolmen v. Rénongat

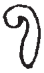
Locmariaquer Dolmen v. Mein Drein

Finistère Dolmen von Rénongat

Morbihan Pierre du Moustoir

Dolmen von Mané Roullarde

Dolmen von Mané Kérioned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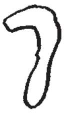
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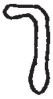
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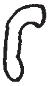
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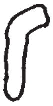
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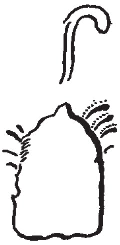
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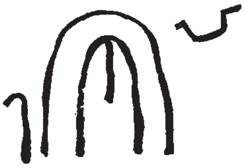
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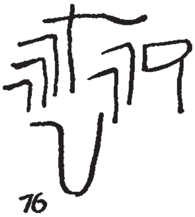
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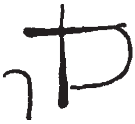
Morbihan Dolmen von Kervoresse

Locmariaquer Dolmen von Main Drein

Morbihan Dolmen Petit Mont

Dolmen Mané Lud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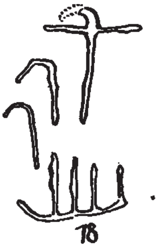
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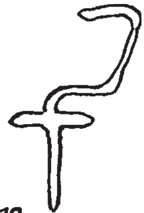
Dolmen de Graniol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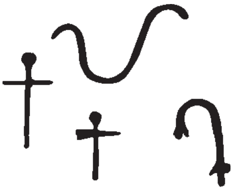
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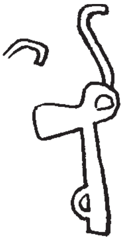
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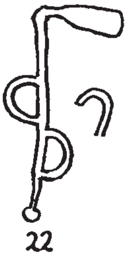
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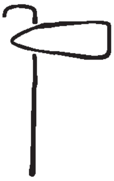
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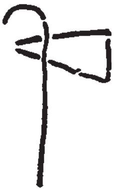
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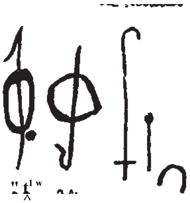

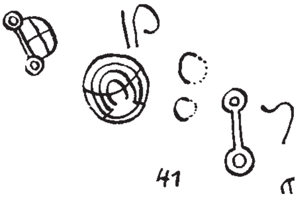

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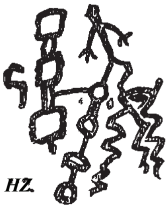

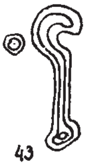

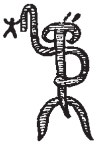

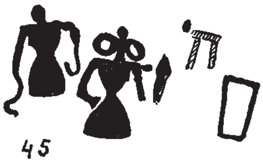

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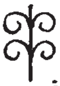

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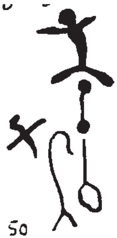

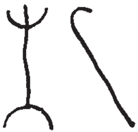

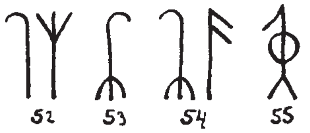

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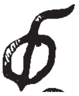

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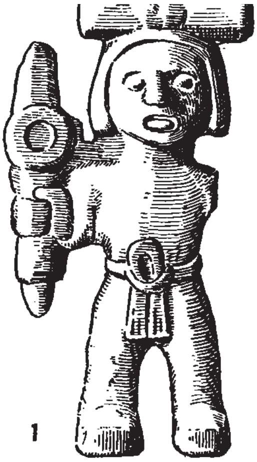
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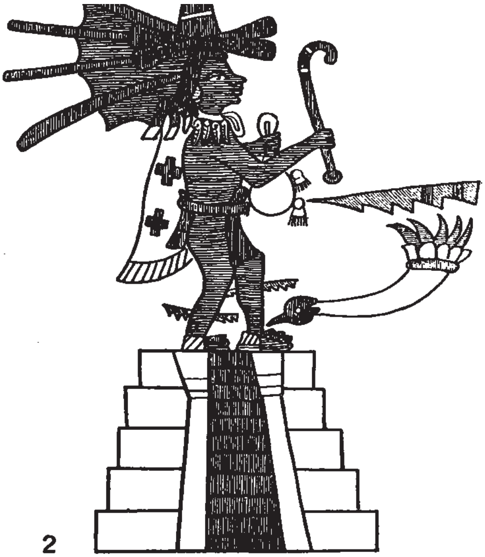
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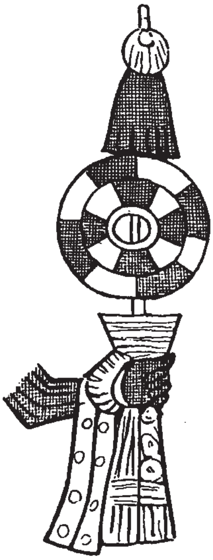
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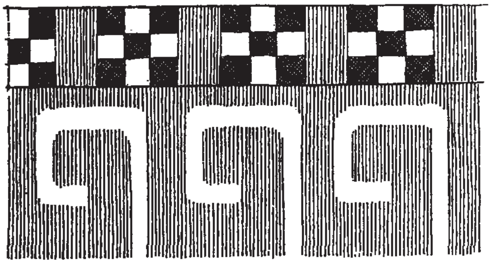
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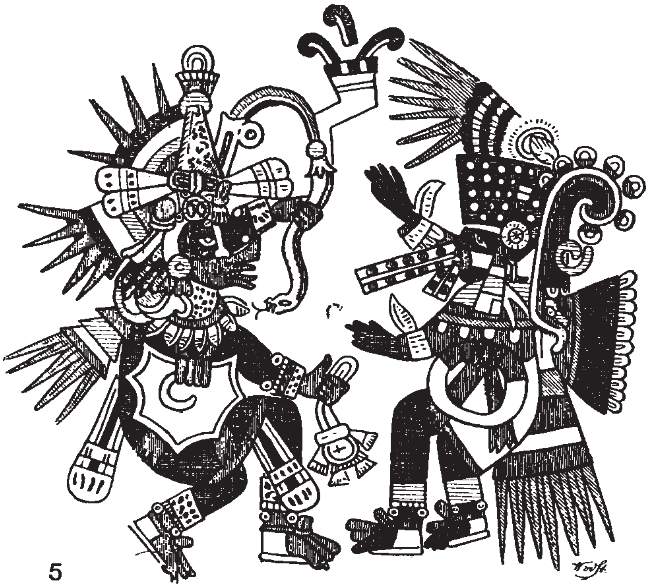
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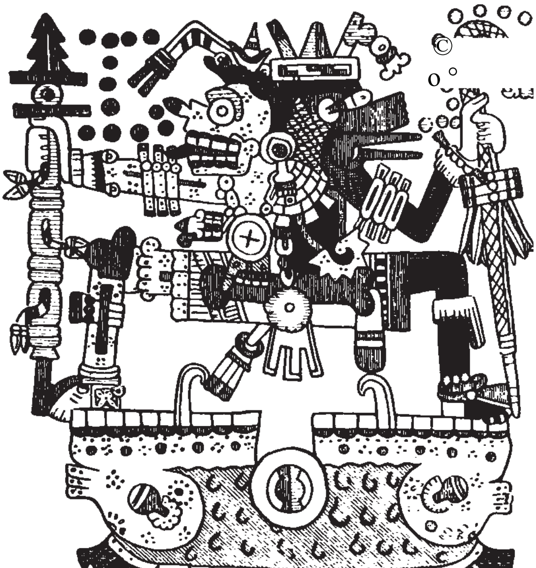
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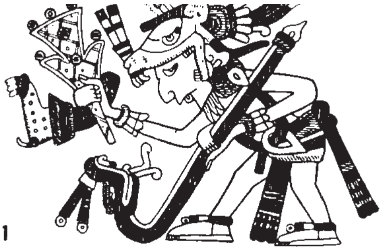
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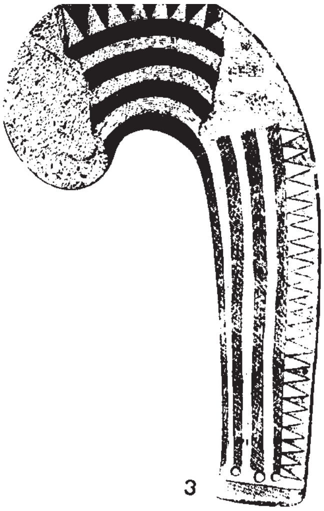
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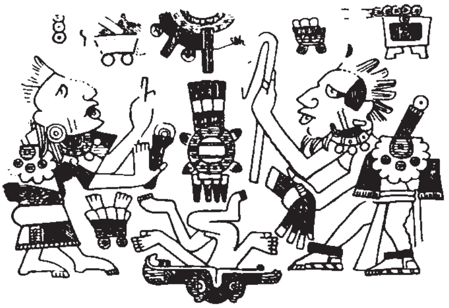
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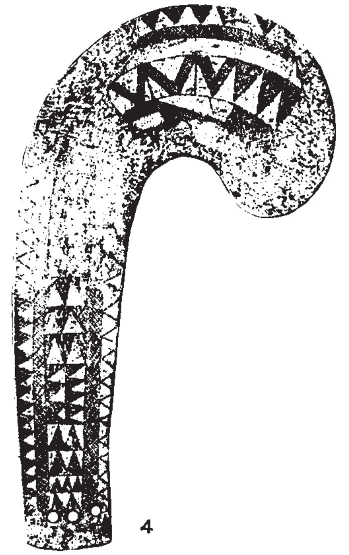
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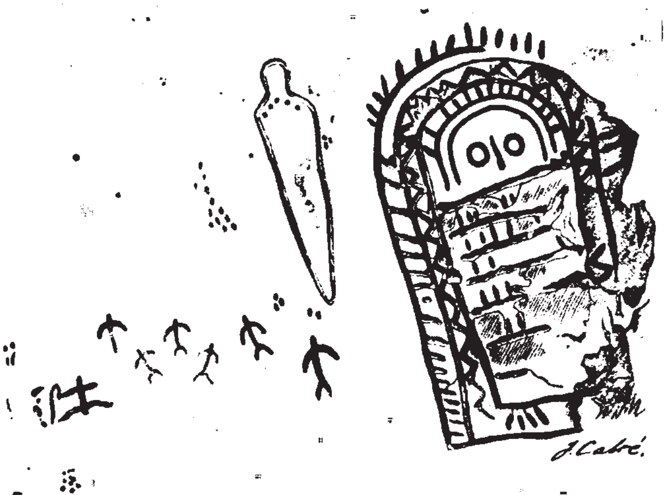

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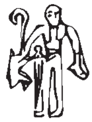
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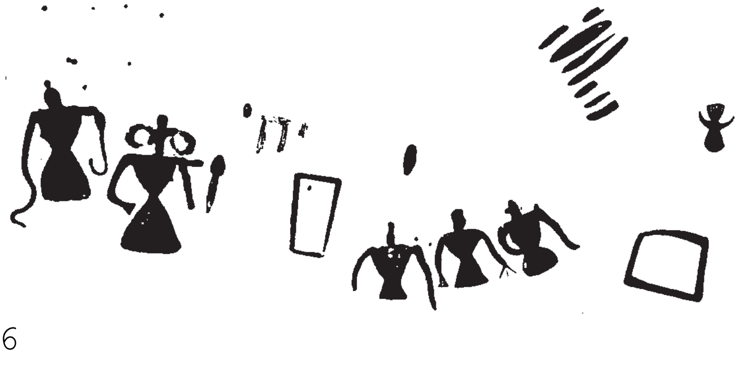
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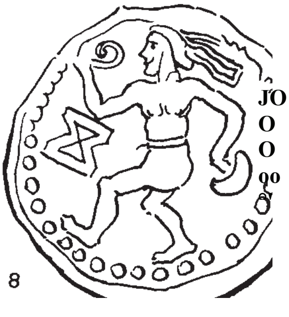

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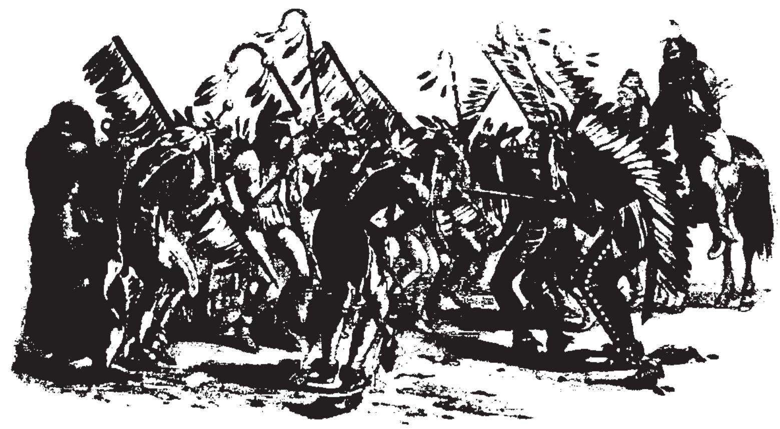

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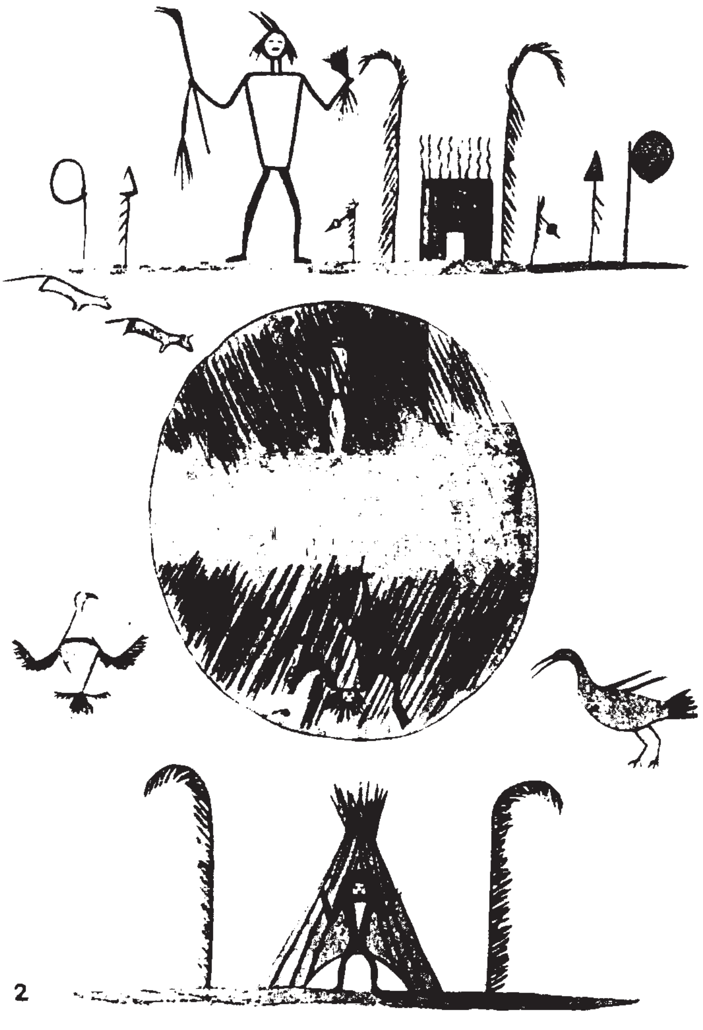

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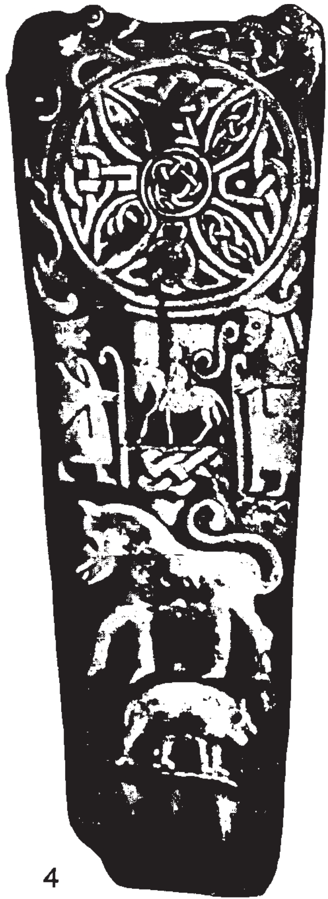

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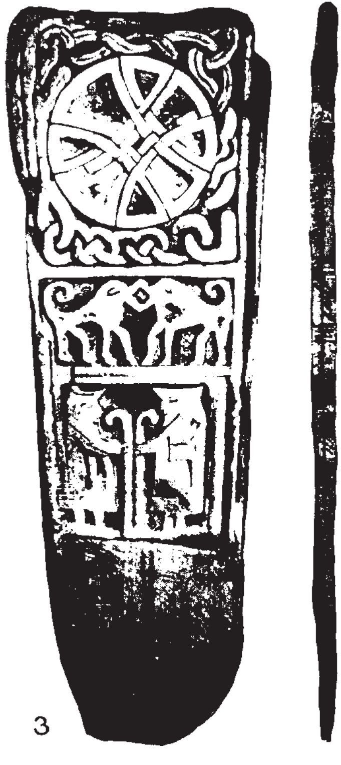

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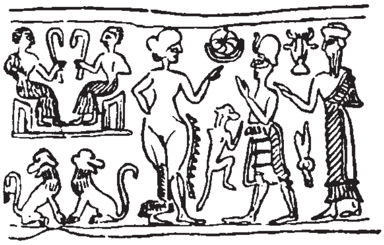
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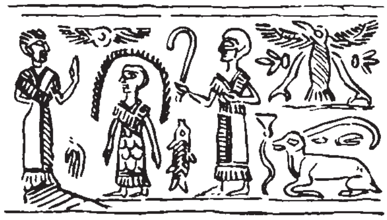
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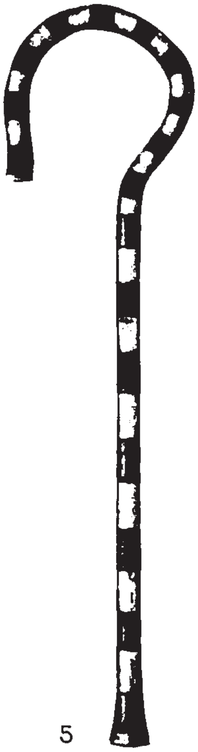
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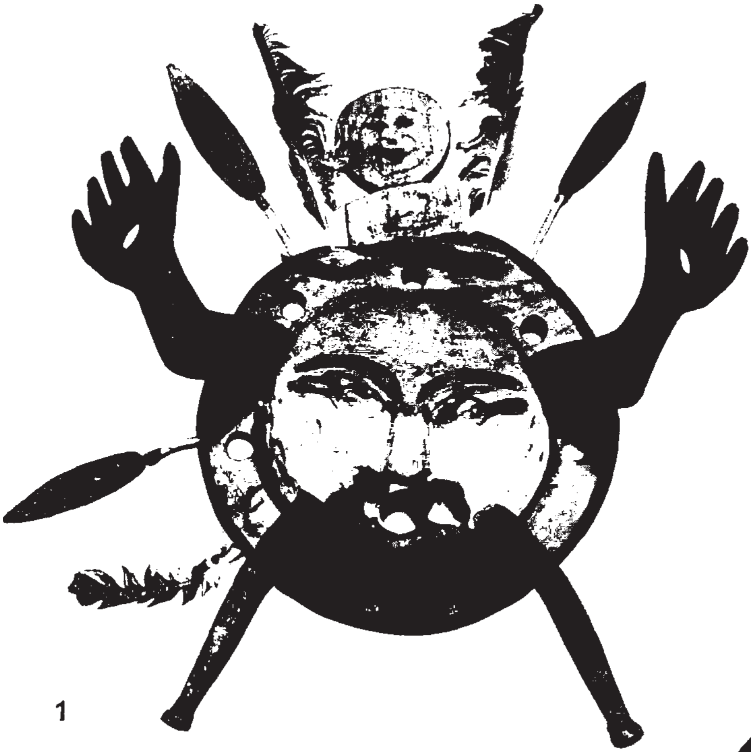

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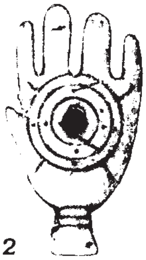

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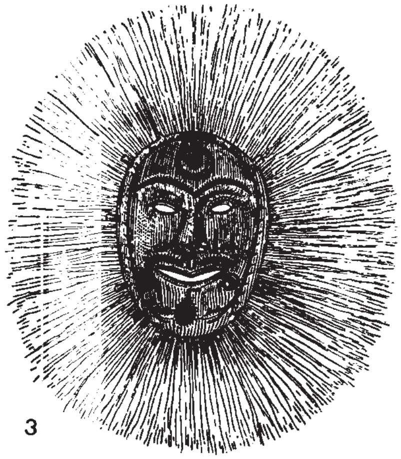

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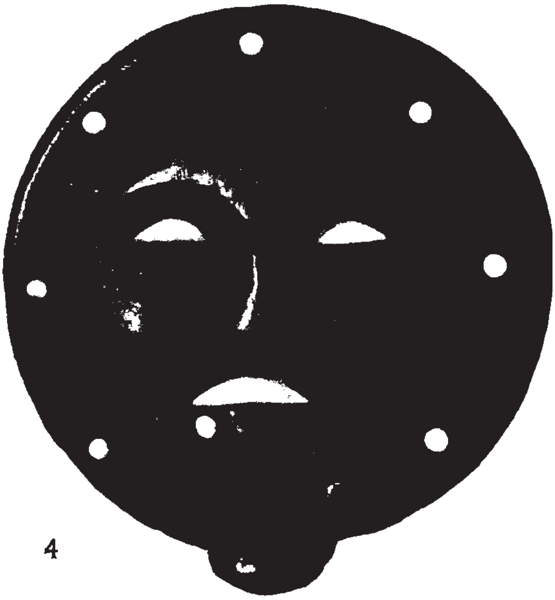

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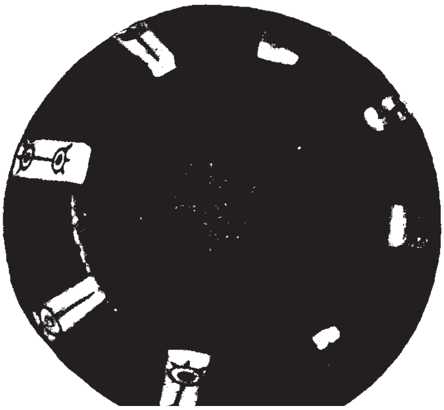

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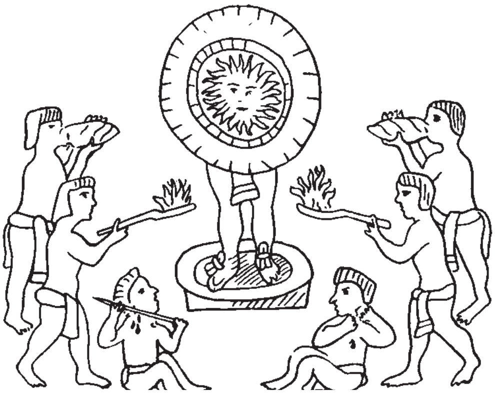

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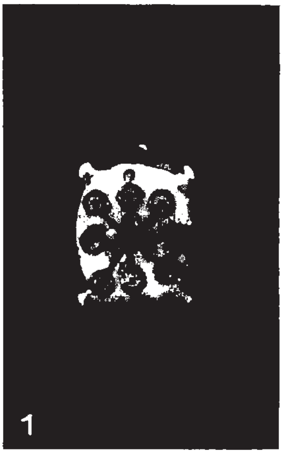

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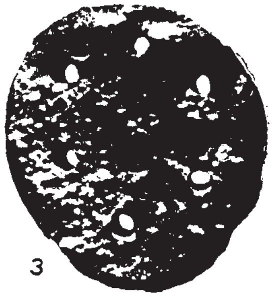

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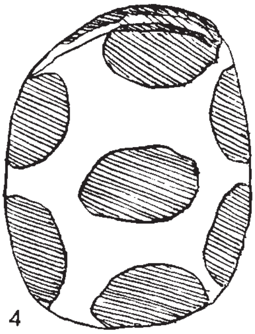

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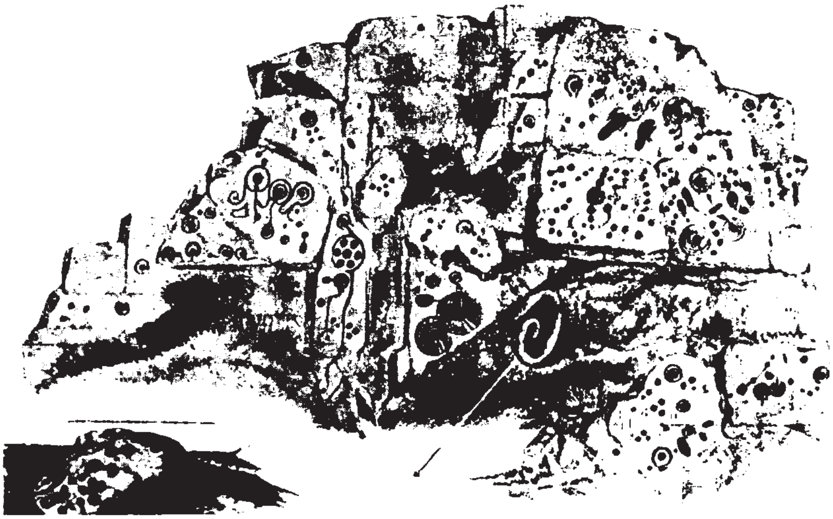

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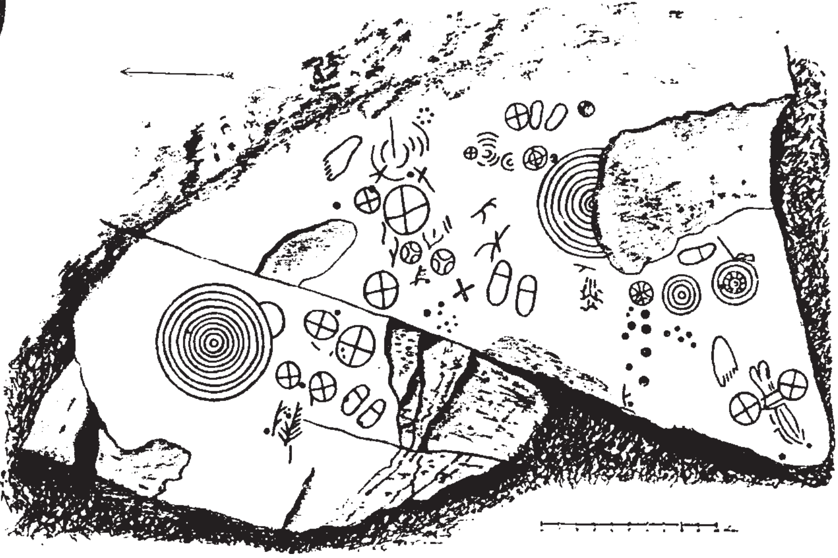

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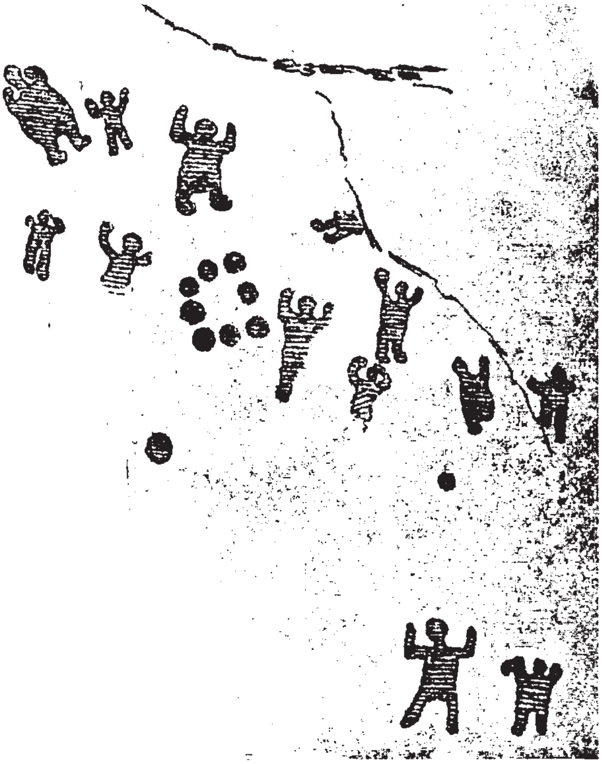

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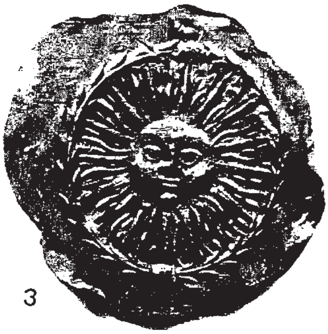

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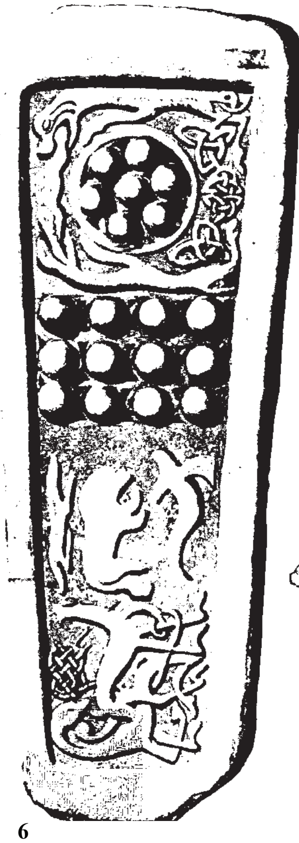

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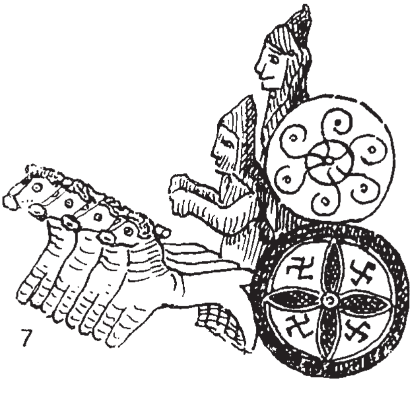

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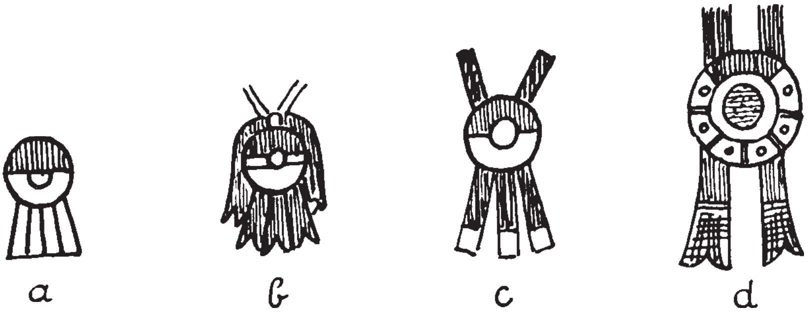

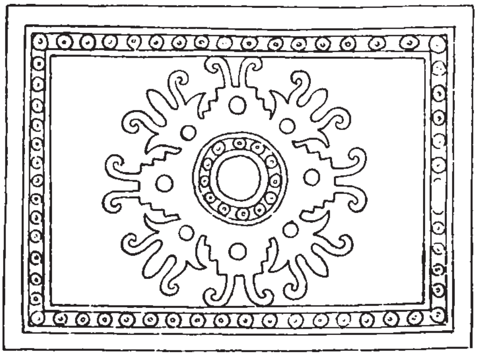
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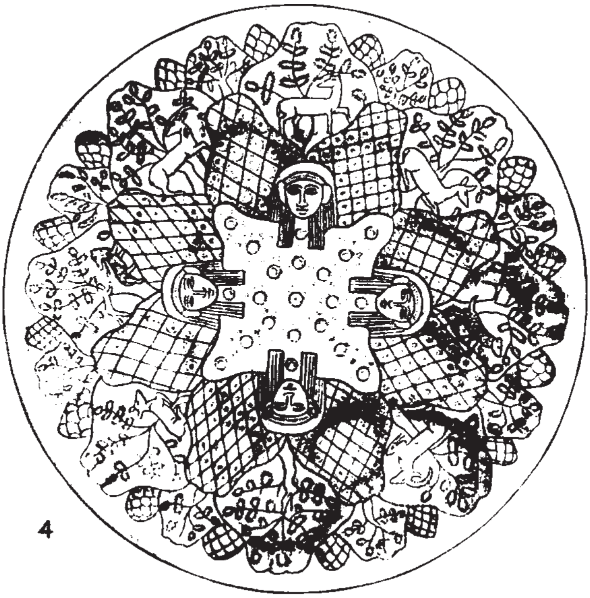
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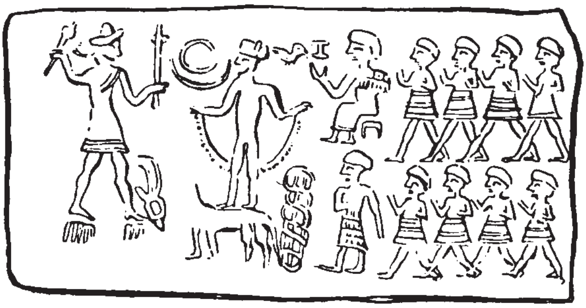
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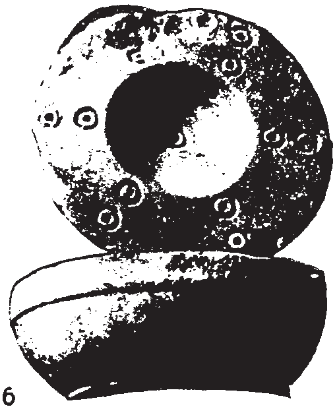
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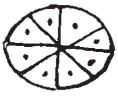
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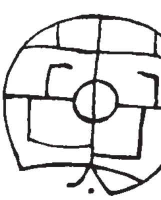

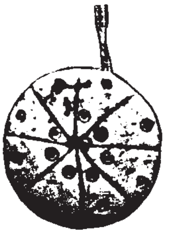
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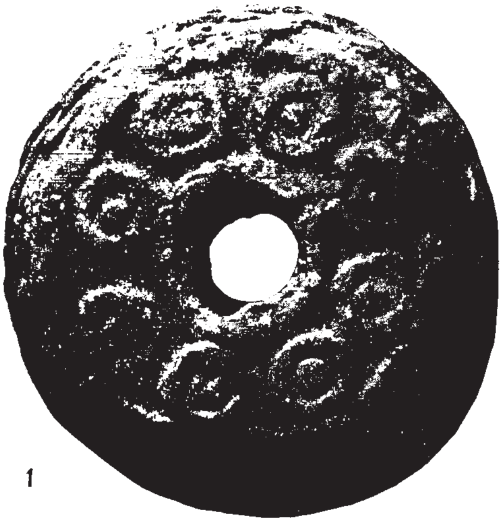
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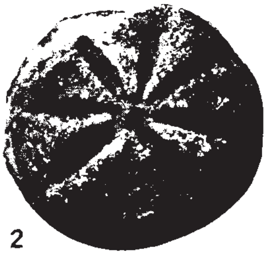
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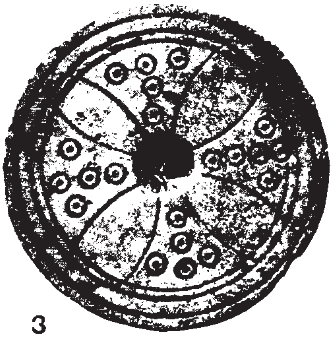
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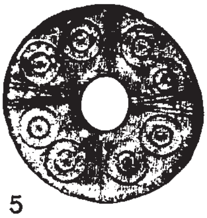
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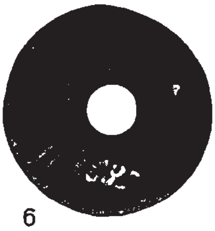
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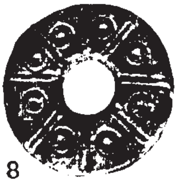
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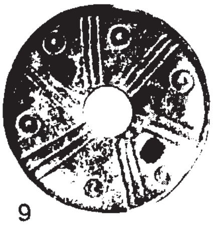
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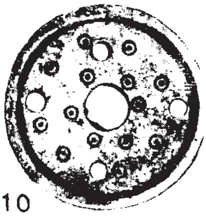
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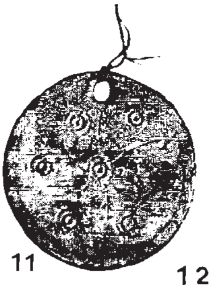
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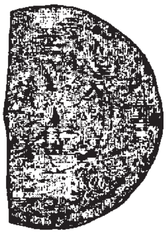
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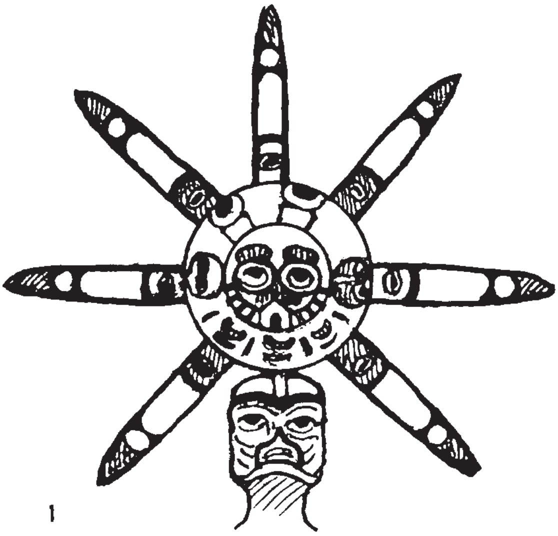
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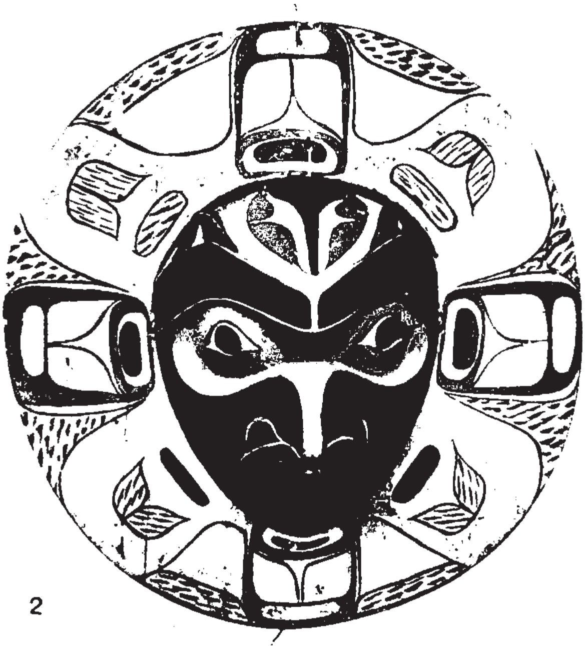
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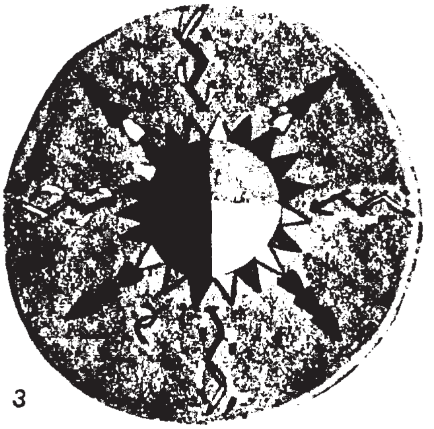
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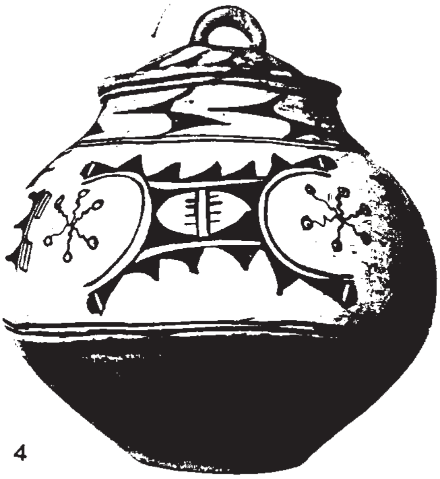
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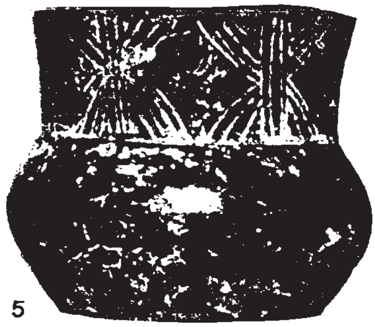
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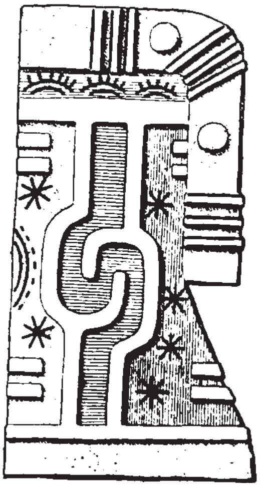
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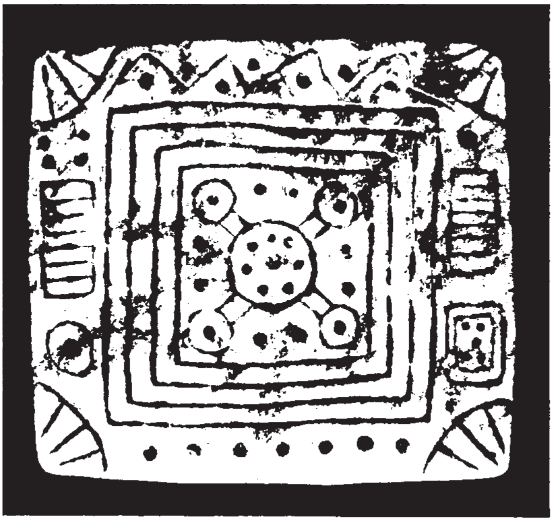

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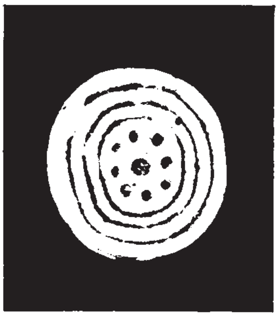

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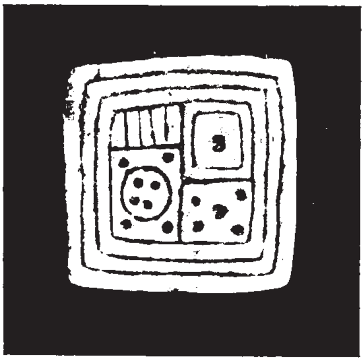

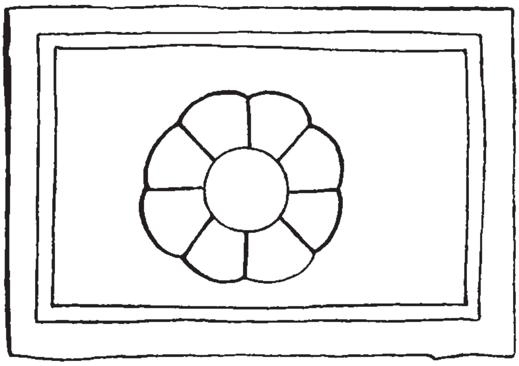

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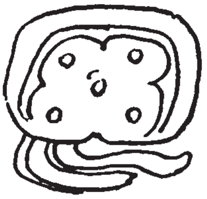

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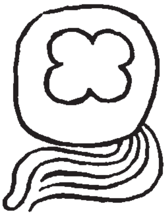

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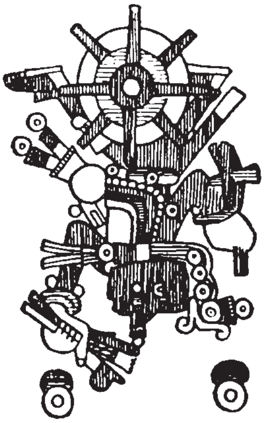

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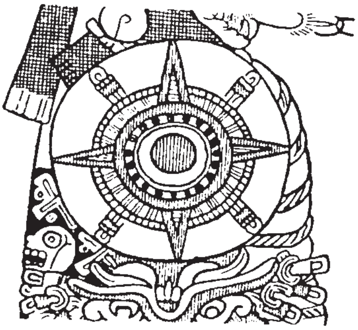

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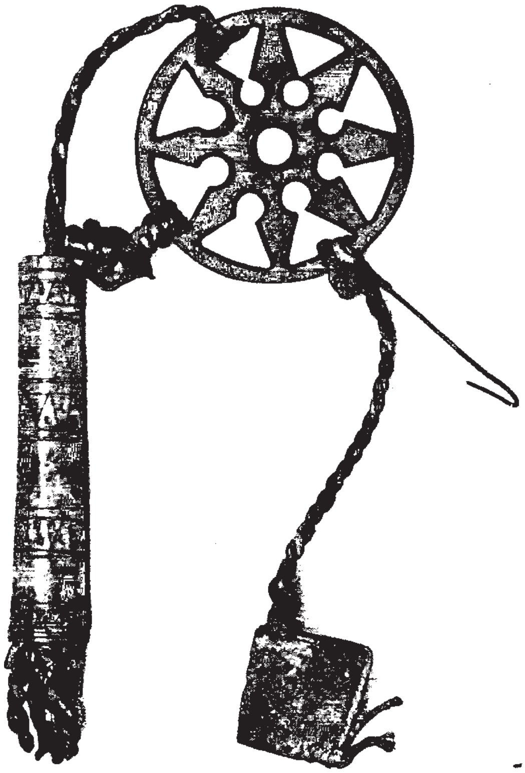

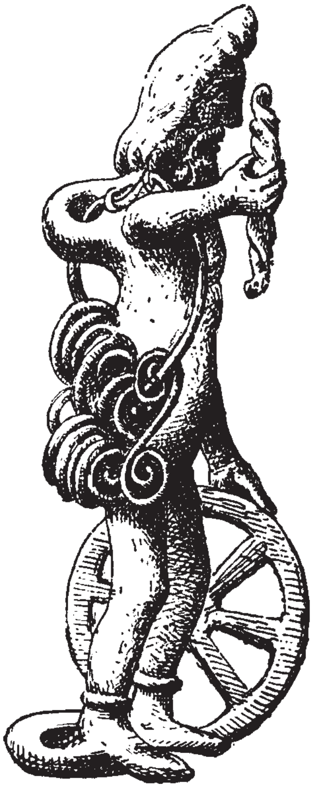

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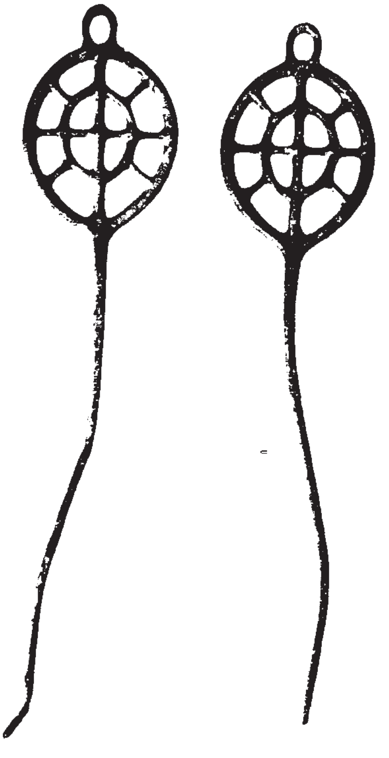

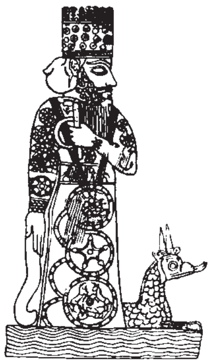

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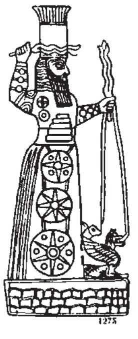

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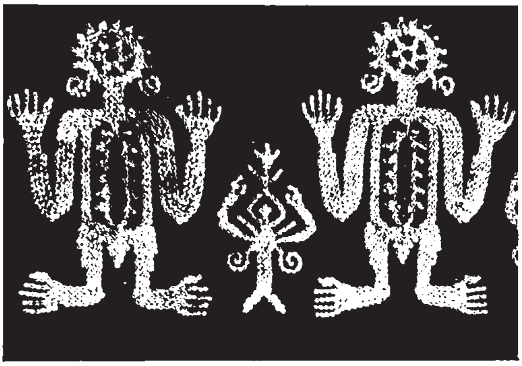

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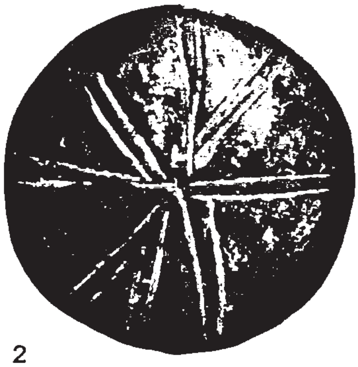
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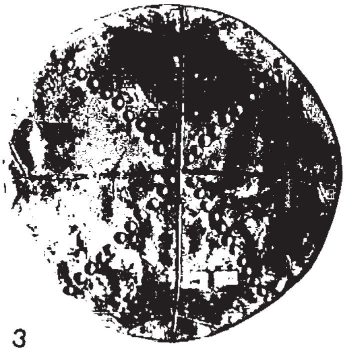
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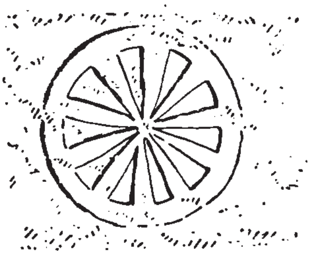
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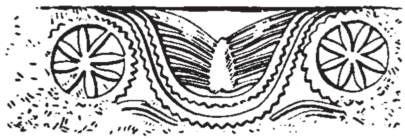
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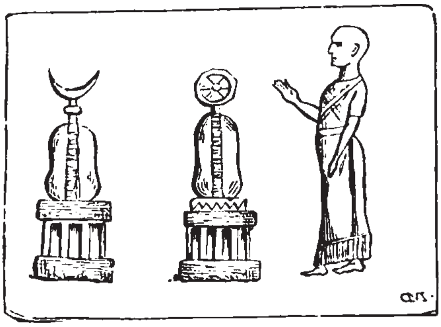

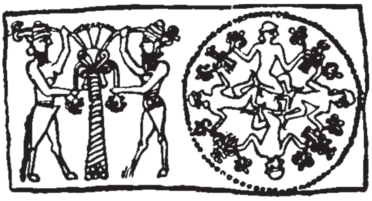
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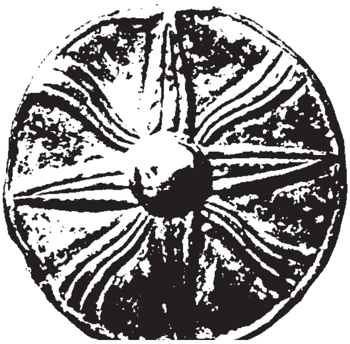
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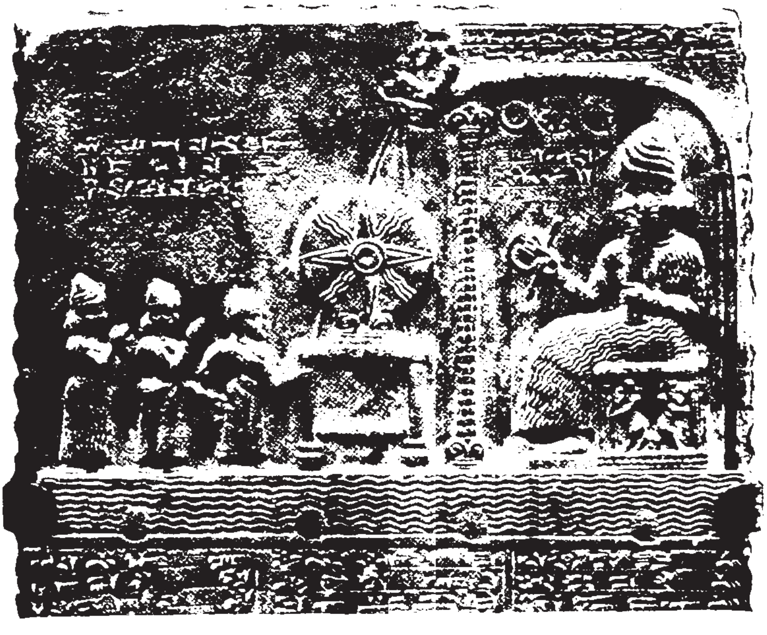
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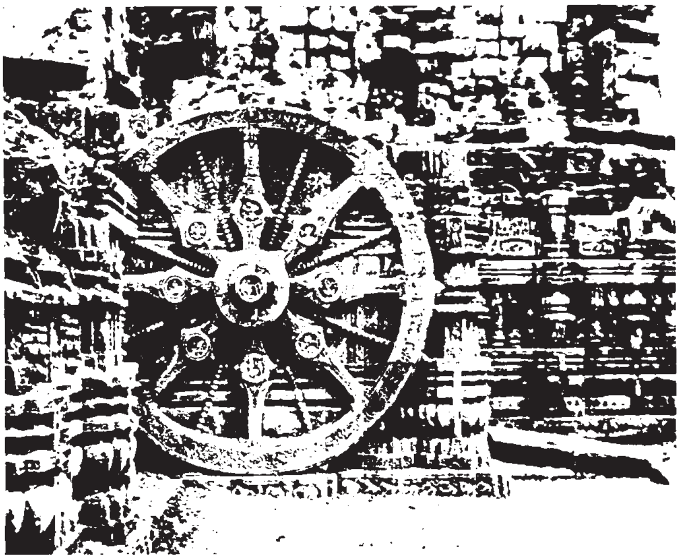

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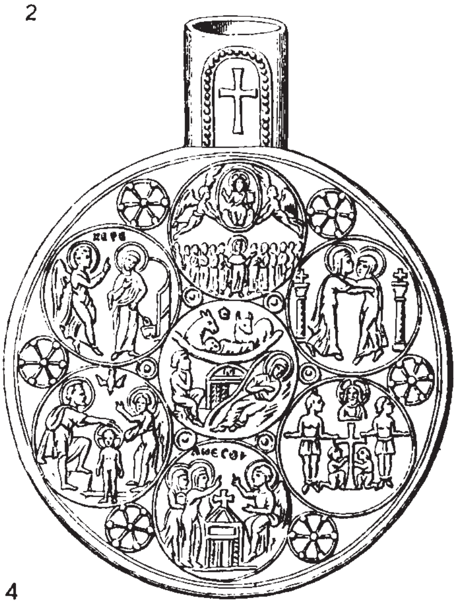

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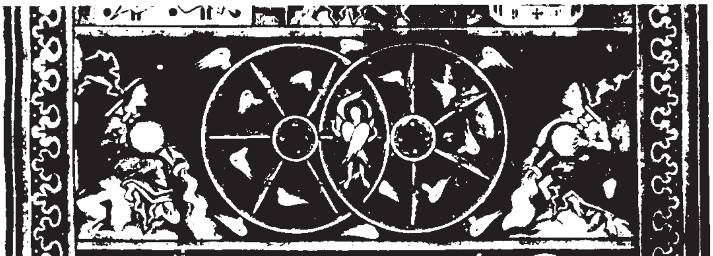

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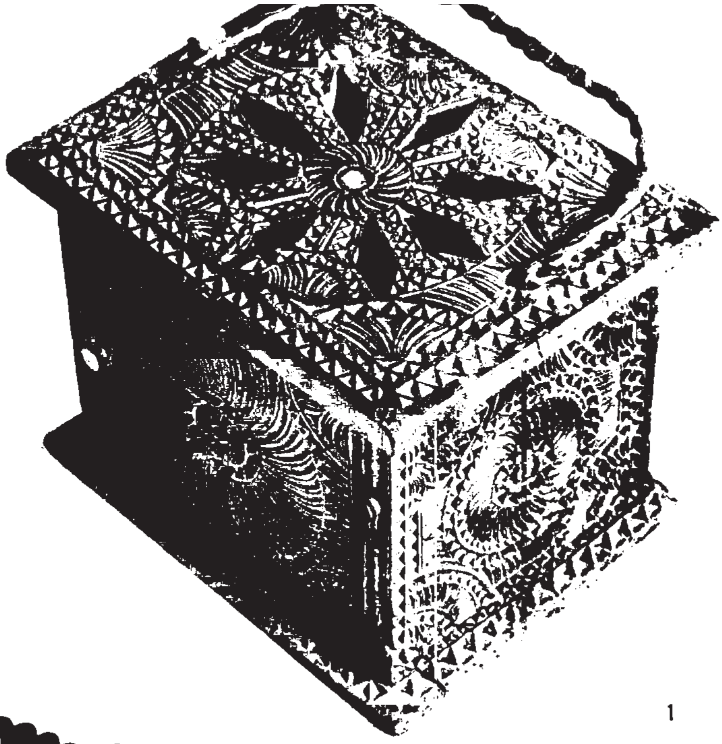

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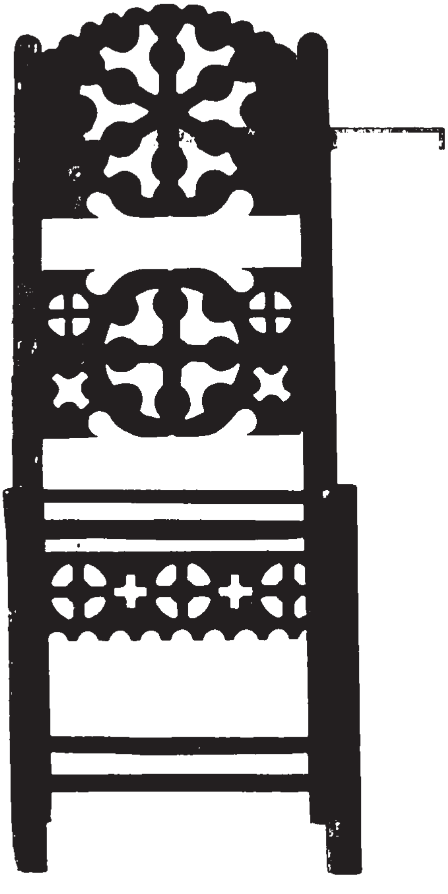

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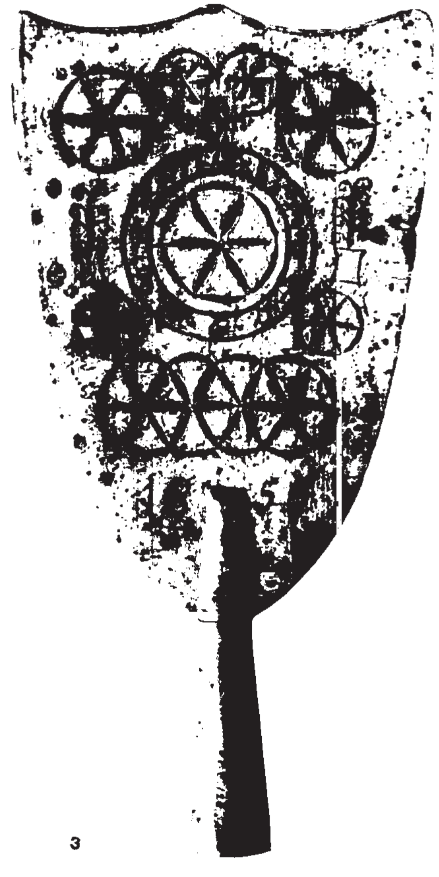

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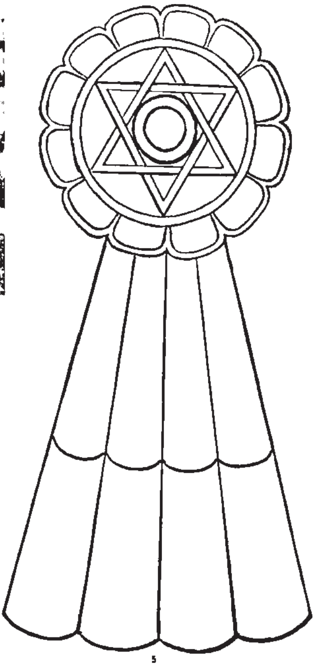

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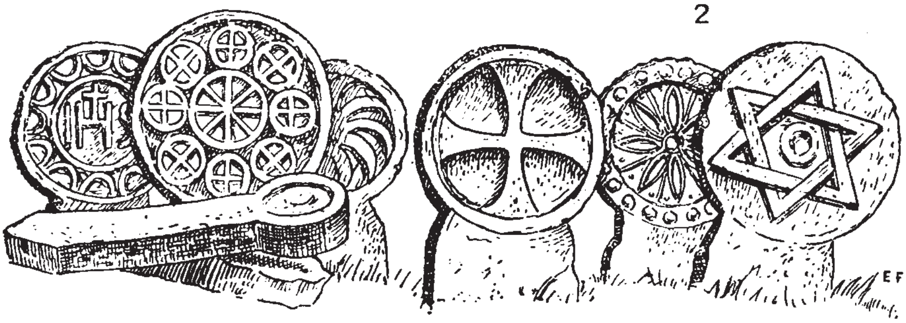

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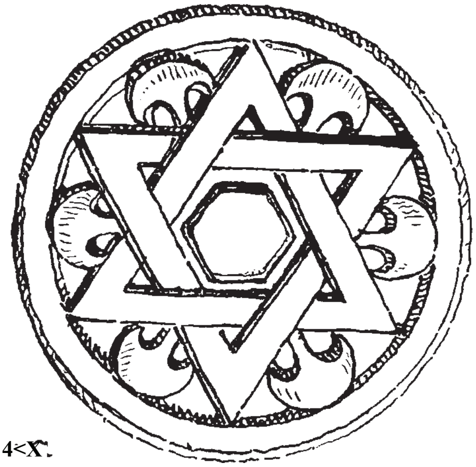

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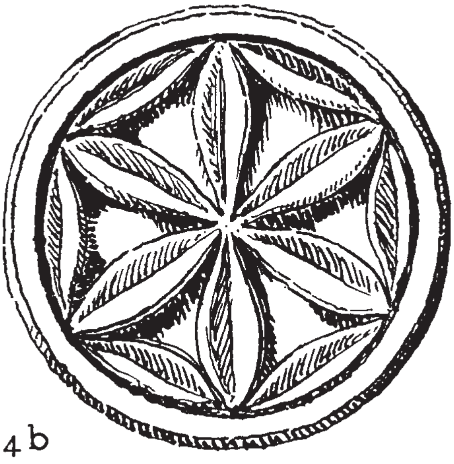

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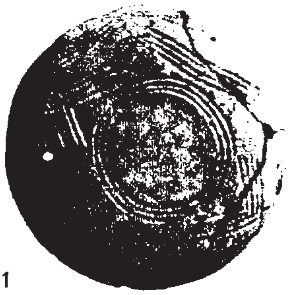

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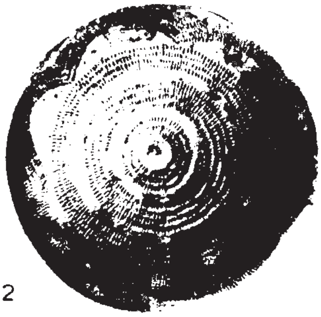

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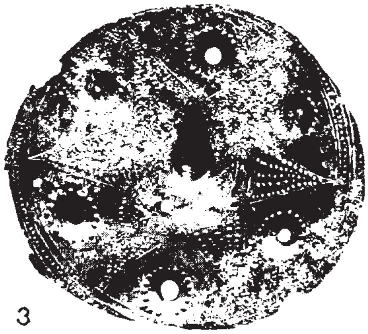

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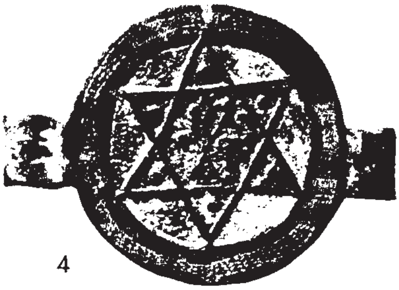

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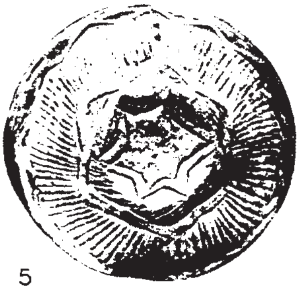

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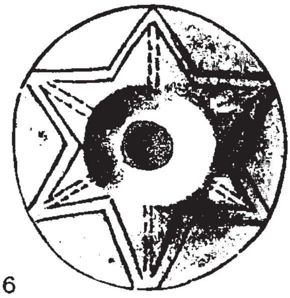

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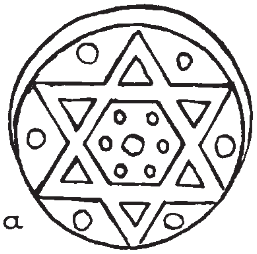

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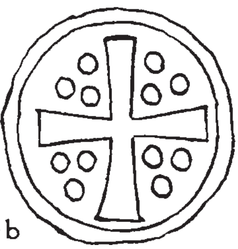

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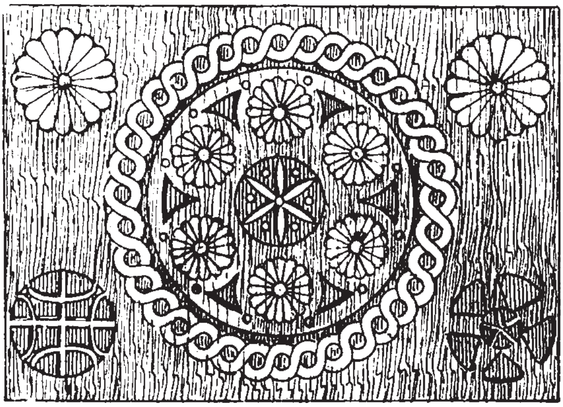

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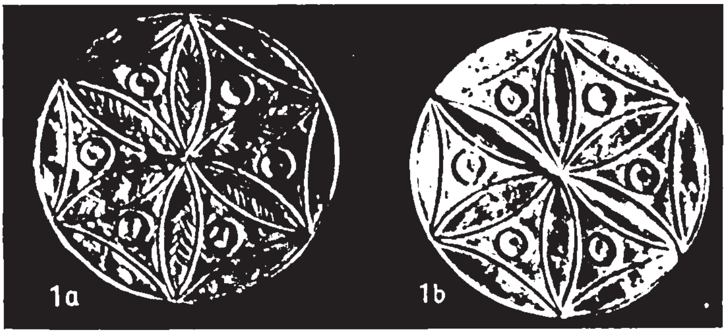

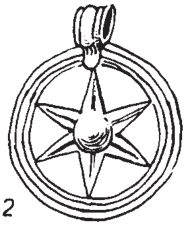
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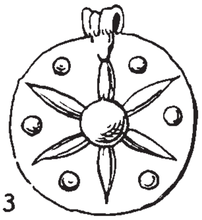
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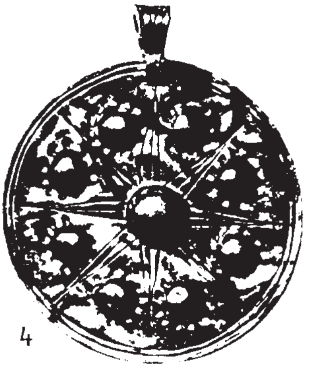
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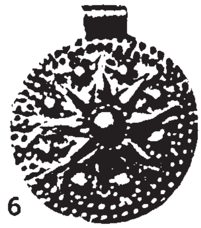
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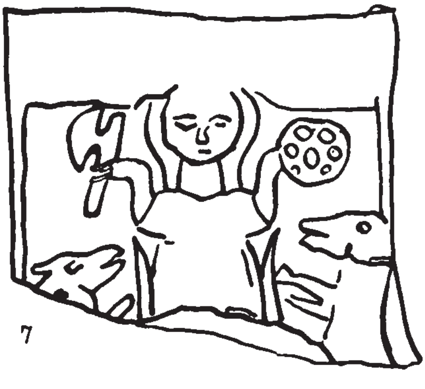
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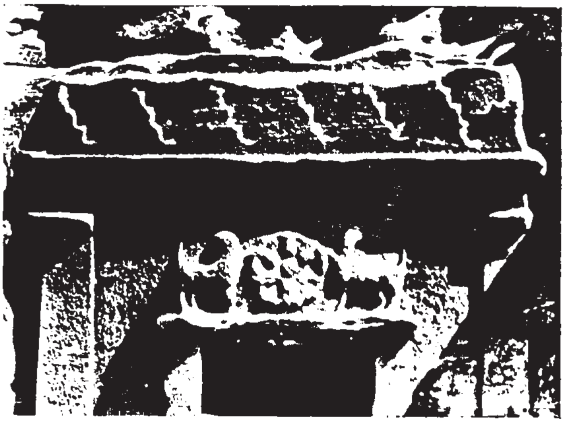
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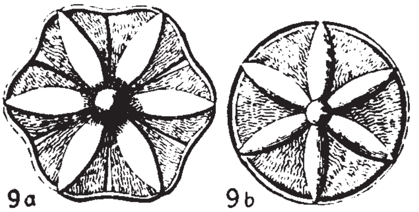
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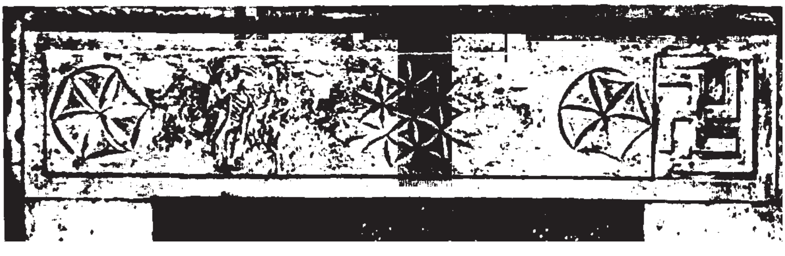
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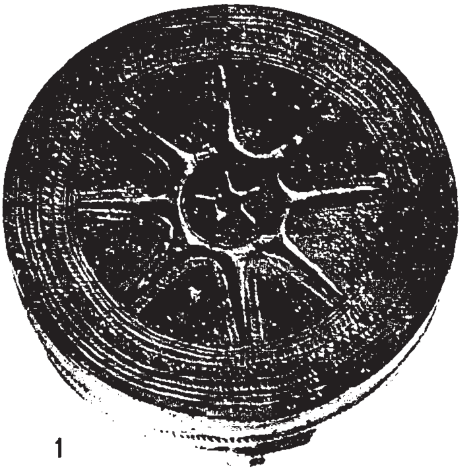

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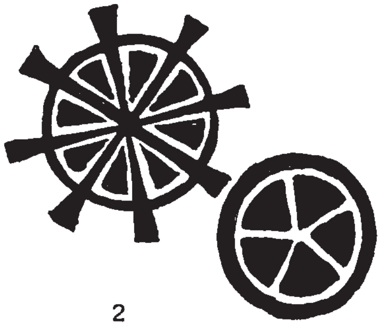

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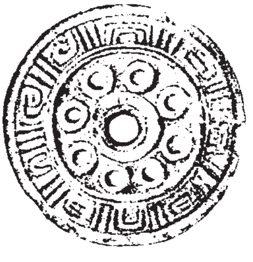

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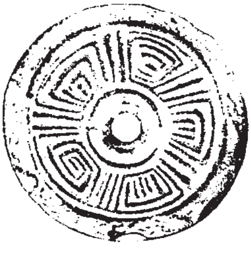

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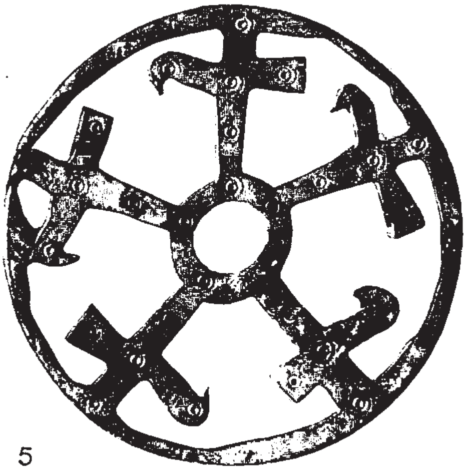

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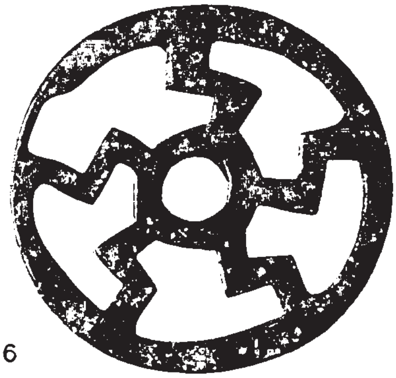

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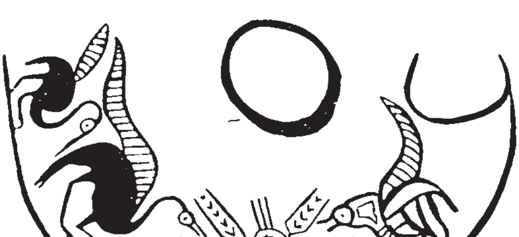

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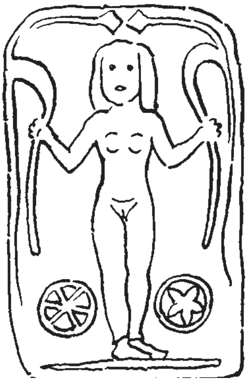

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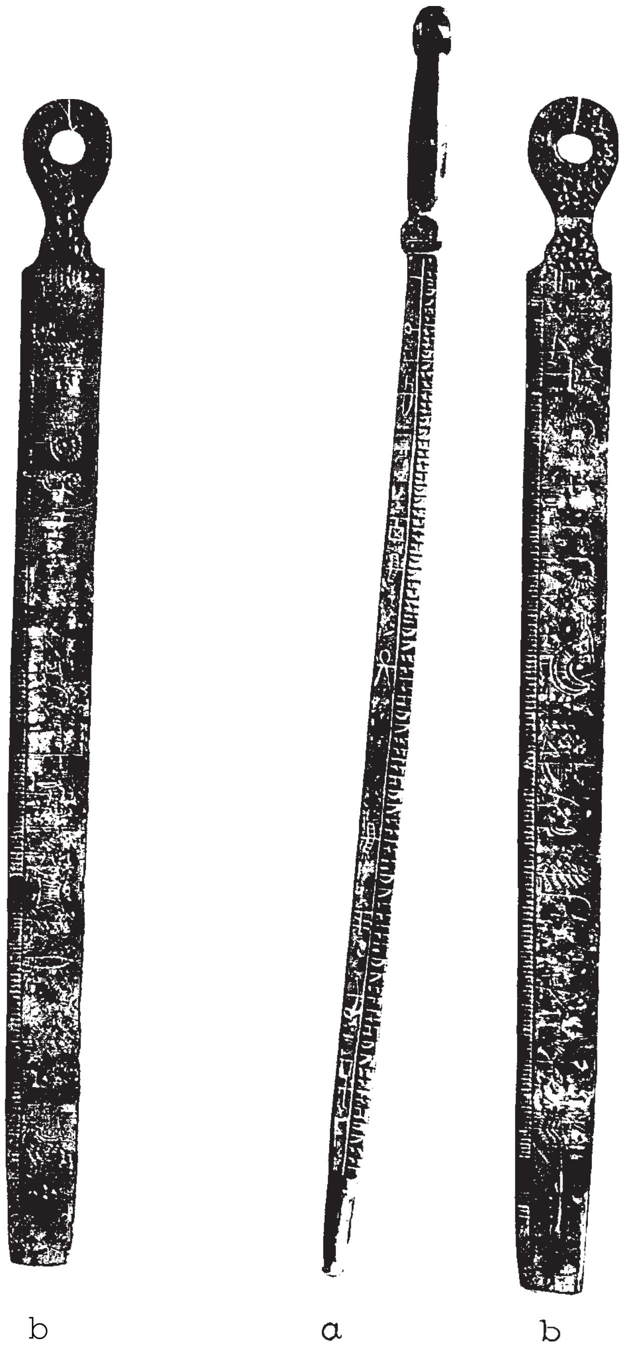

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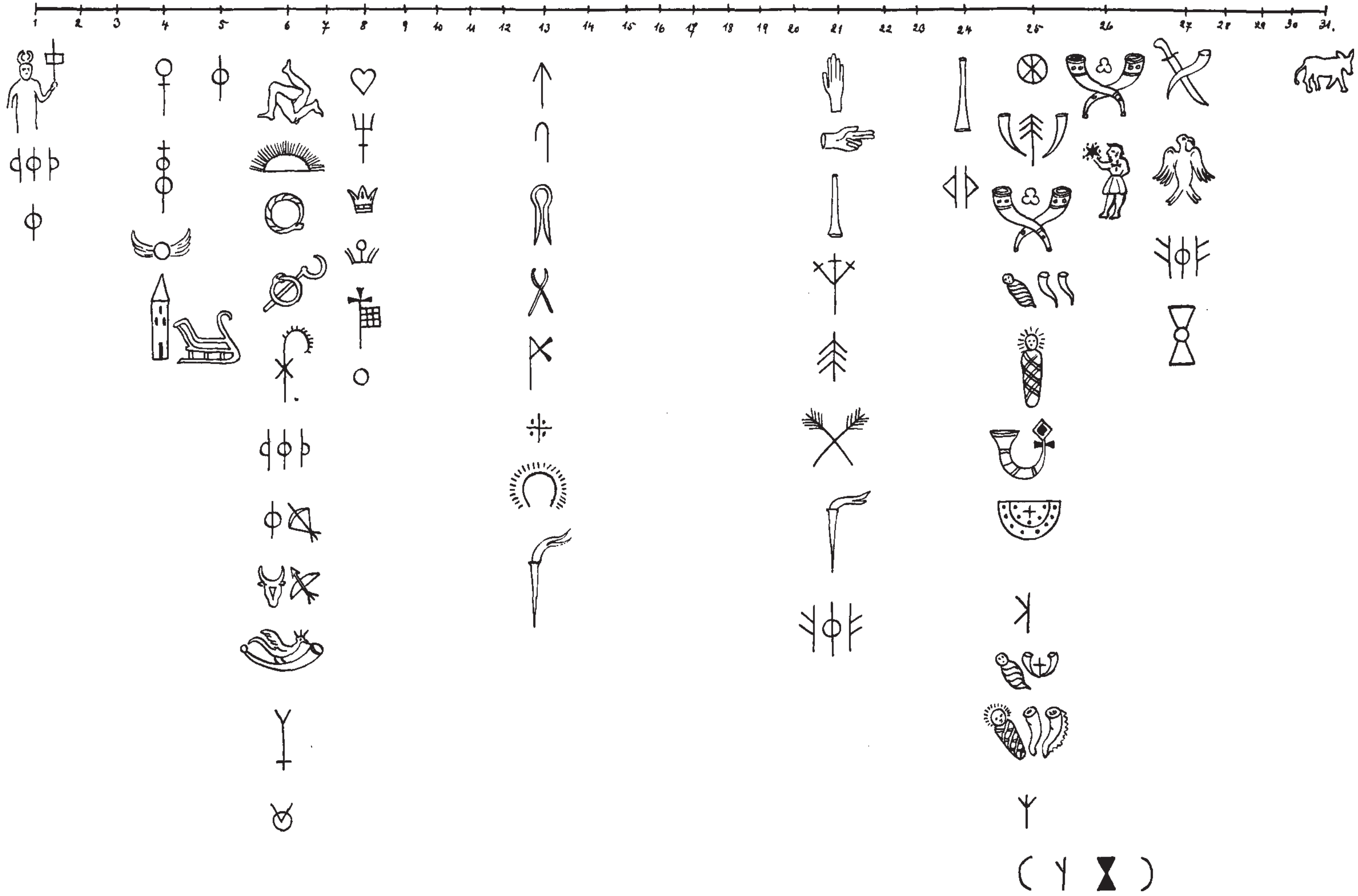
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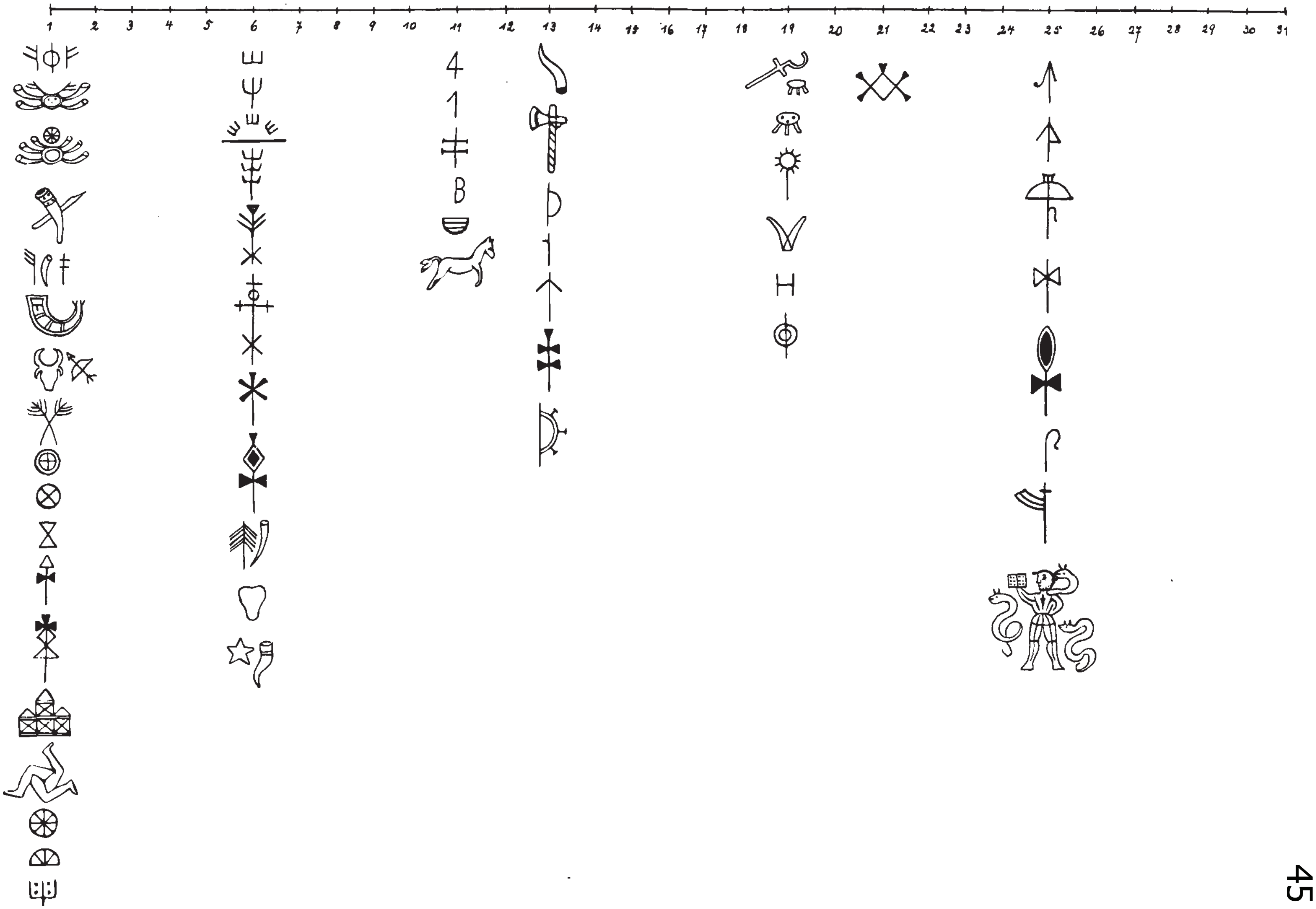
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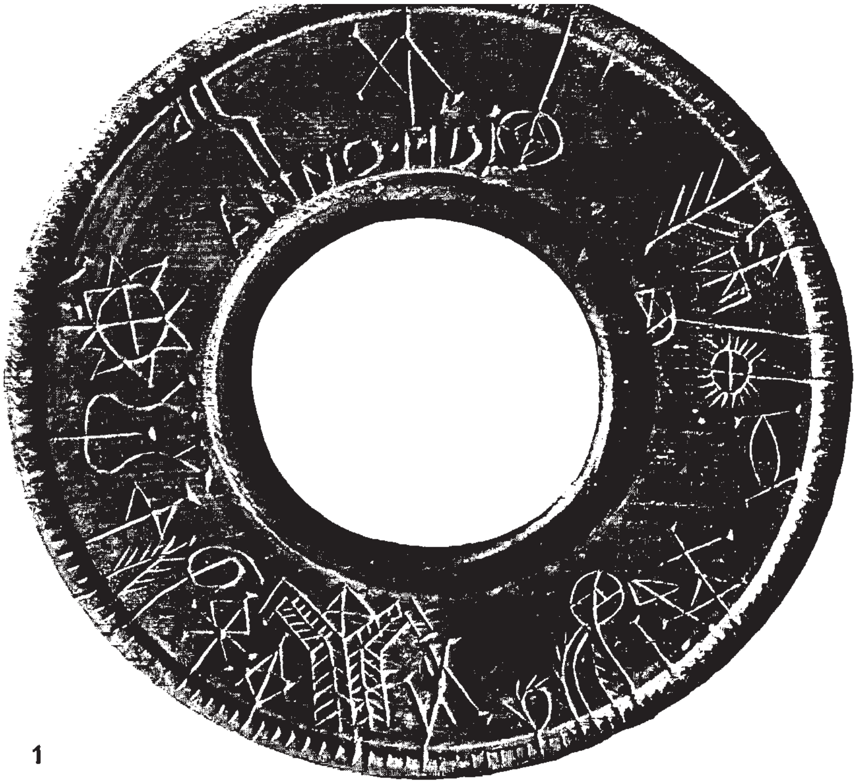

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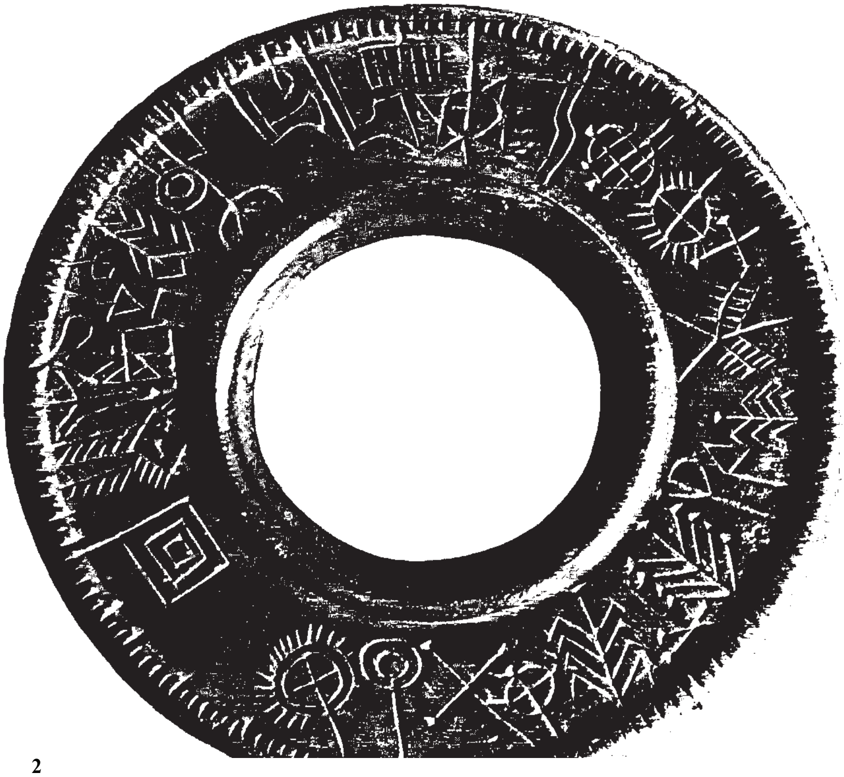

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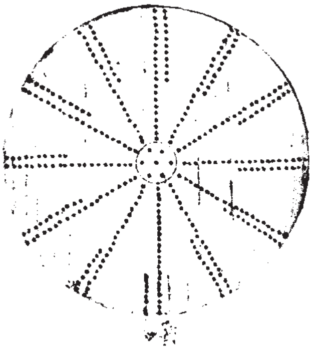

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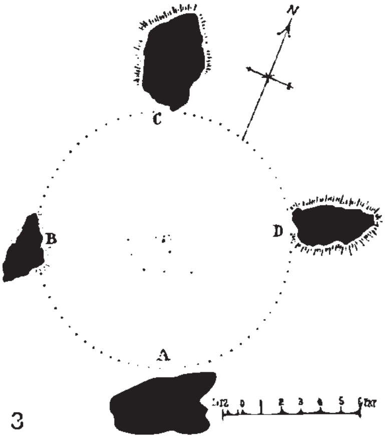

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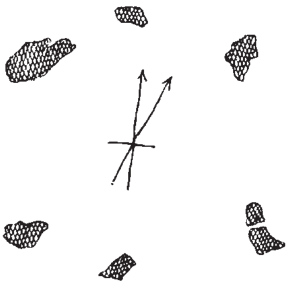

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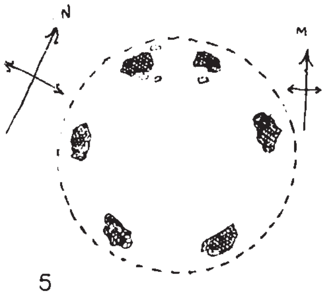

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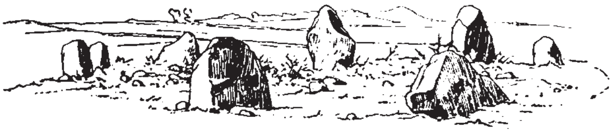

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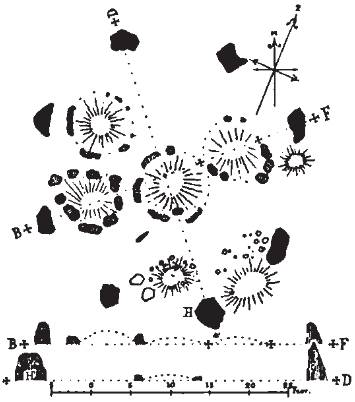

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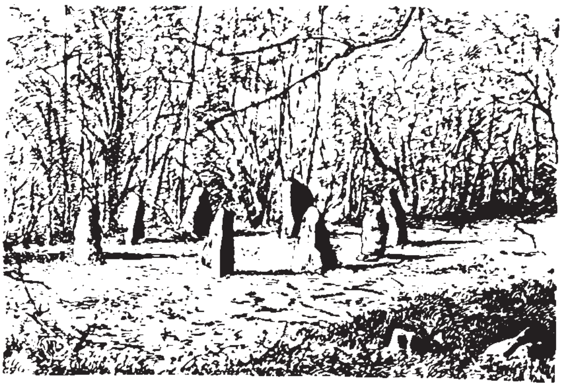

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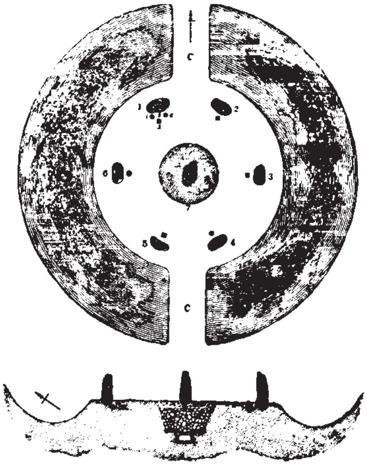

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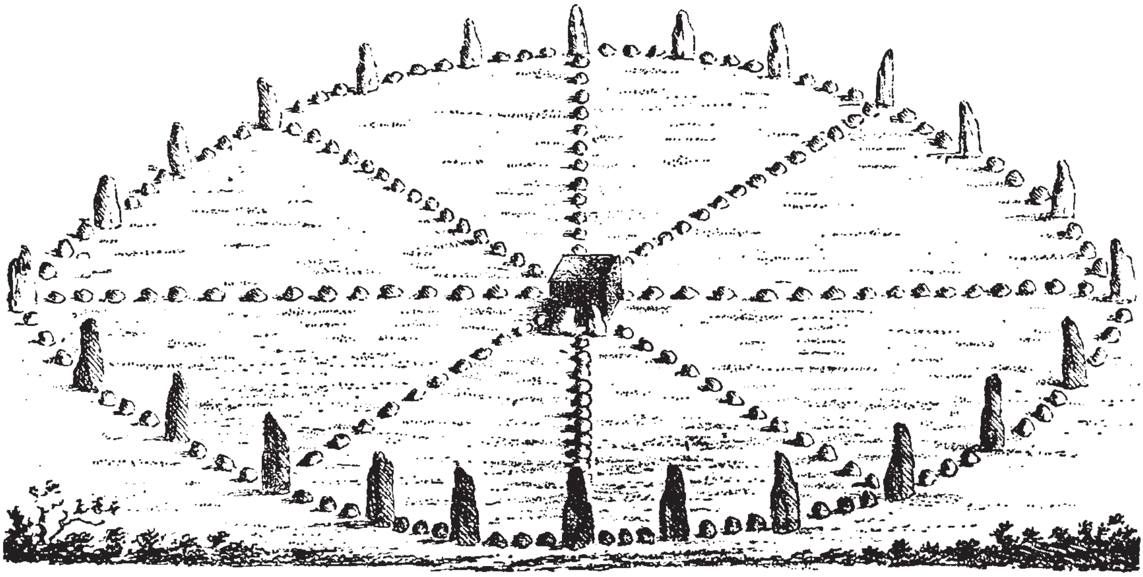
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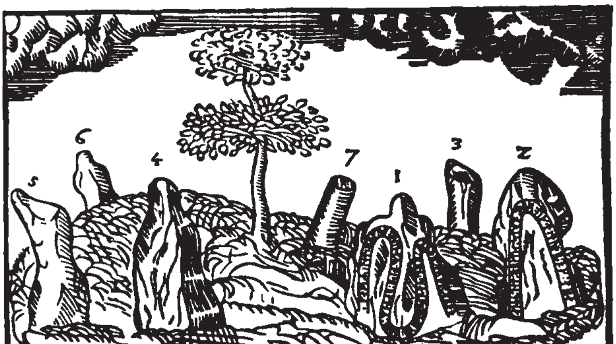

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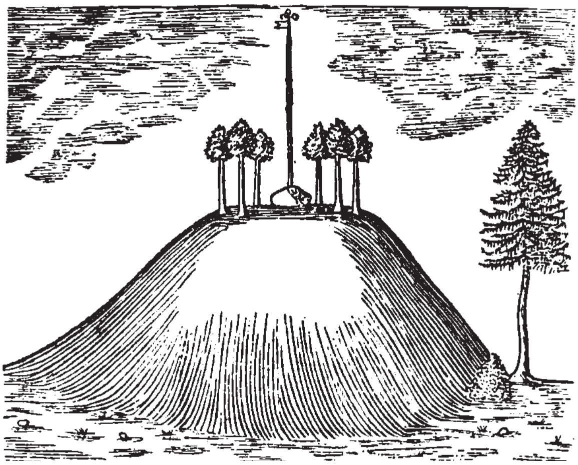
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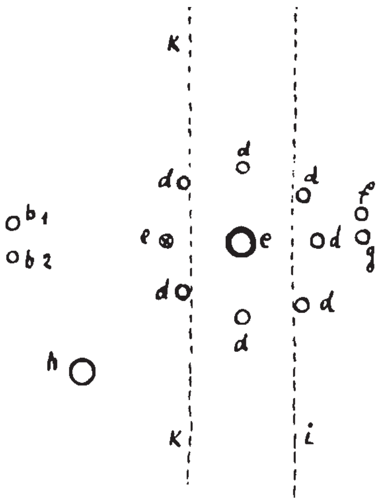
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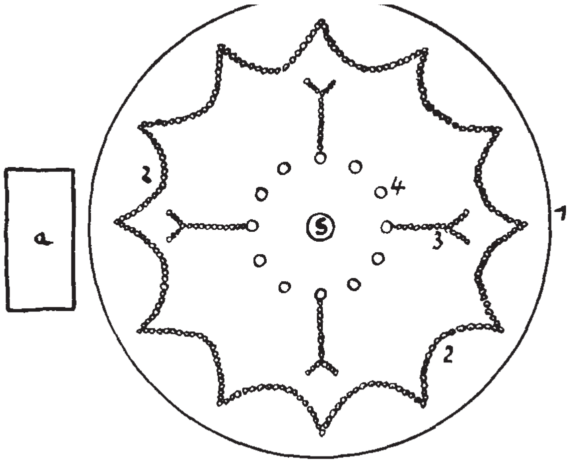
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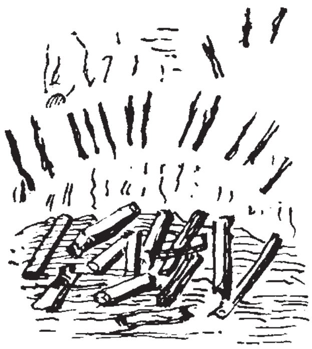

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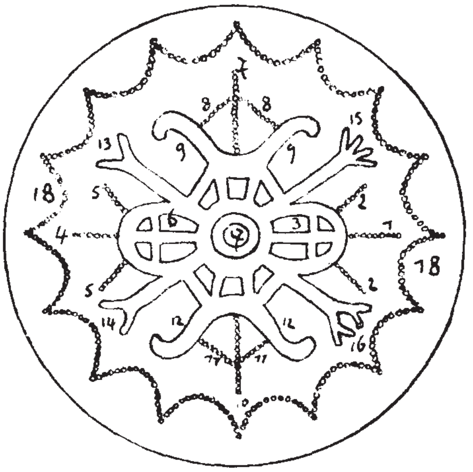
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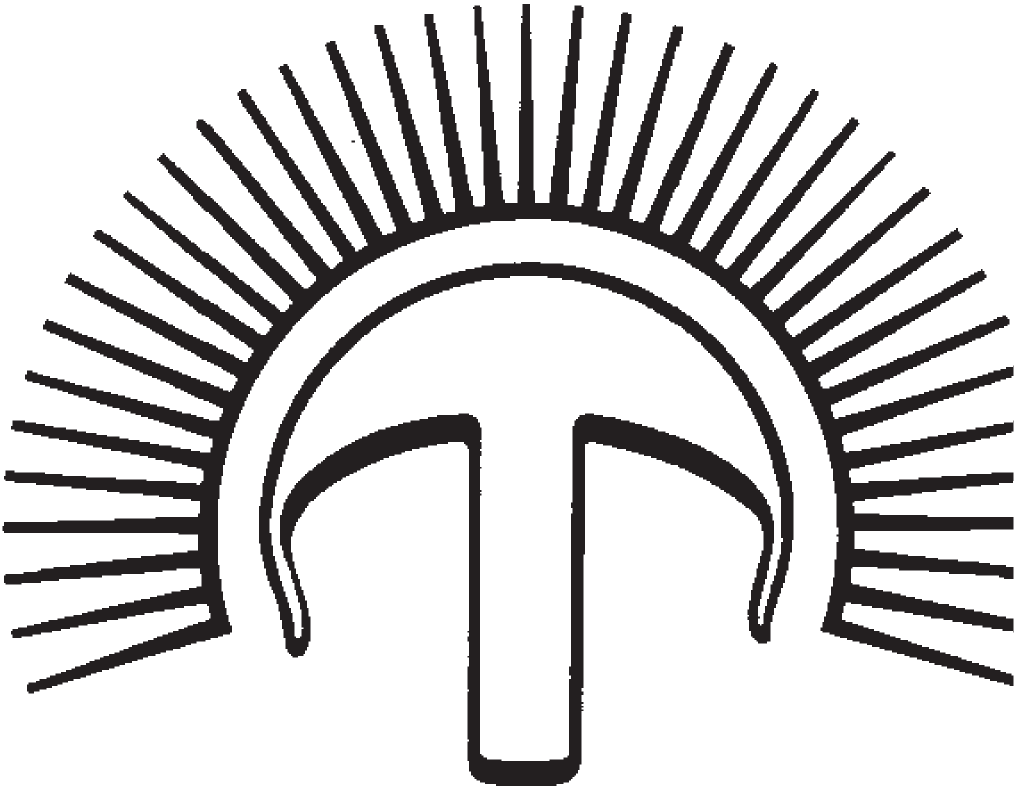

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SYMBOLIC-HISTORICAL INVESTIGATIONS

ON THIS SIDE AND THE OTHER SIDE OF THE NORTH ATLANTIC

VOLUME III

ECCESTAN VERLAG

TABLE OF CONTENTS

Foreword **Page i- 4**

INTRODUCTION

A. On the methodology and systematics of epigraphic cultural area studies... 7-10

B. The prehistoric petroglyphs of North America and the calendar... 11- 18

I. THE YEAR OF GOD:
THE ATLANTIC DIVISION OF THE YEAR

A. THE FACE CIRCULAR YEAR an^tias **T "tband**

1. The Arctic-Atlantic and North Atlantic Solar Year.................................T2I— 99
2. The Year, the Crook and the Cross.. 20- 26 99-118
3. The North Atlantic solar year: the 6 or 8 points in the circle.......................... 27-30 118-133
4. The 6- or 8-spoked circle (the 6- or 8-spoked wheel)..................................... 3I— 37 T 34 4°—T
5. The Sixth.. 38- 40 140-144
6. The fivefold division in the North Atlantic facial solar year ... 4I— 42 T 44—T 77
7. Calendars and places of worship.. 43~ 49 177-189

B. THE SUN RUN ARC YEAR

8. Concentric circles, spiral and worm position.. 5°~ 64 190-259
9. The "Ur"... 65-87 259-288
10. The Toad... 88-89 288-294
11. The "two mountains"... 90-101 294-332
12. The Ladder to Heaven... 102-105 333-343
13. The serpent, the winter solstice, the midnight.. 106-133 343-389
14. The Fish...T 34-i38 389-402

C. SUN RUN ARC YEAR AND FACIAL CIRCLE

SUN YEAR

15. The Tree of the Year, World or Life.. 139-163 403-431
16. The mother hood and the mother or middle power.. 164-171
17. The winter solstice serpent or the two annual serpents on the tree of the year or tree of life 172-179 446-470
18. The two serpents of the year: the sign () or The Son of God in the "year" or in the "two serpents" 180-195 470-484
19. The sign "Heaven and Earth" or $.. 196-199 484-497
20. Language and Writing as Cosmic Experience.. 200-212 497-515

II. MOTHER EARTH AND LIFE

III. The older sign "life" ?.. **board** 213-224
IV. The younger character "Life" Ä.. 225-240 528-549
V. The Feet of God and the New Life or Ä.. 241-245
VI. The sign of the "double axe" >4.. 246-271 556-573
VII. Mother Earth, the Allemifer.. 272-278
VIII. The sign of Mother Earth: the furrowed 279-281 584-590

IX. THE SON OF GOD

27. The twofold arm posture of the Son of God.. 282-289 593-618
28. The "Zwiefache": A) The Upper and Lower.. 290-293
B) The Anterior and Posterior (Janus)................................ 294-298
29. The threefold arm posture of the Son of God and the Trinity 299-301
30. The Year and the Cross God.. 302-321
31. The "Cathedral" God.. 322-336 646-675
32. The "Man" Y, the "Ka" J.. 337~346
33. The "Horned One".. 347~35i 691-697
34. The Son of God lowering his arms at the H or water.. 352-356 697-704
35. The anchor.. 357"3Ö3
36. The "Ul" God.. 364-399 II-
37. The Winter Solstice Wolf or Dog and the Snake.. 400-407
38. The Son of God, the One-Handed or One-Footed One and the Wolf (or Dog) and the snake.. 408-413 757-767
39. The name of God: "ilu" - "alu".The "Hag-alu".. 414-423
40. The fourfold noose or the fourfold knot.. 424-429 -783

Notes.. (1)-(82

REGISTER

A. Index of persons.. (83)-(90
B. Subject index.. (91)-(166
C. Location, Country, Peoples Directory..(167)-(194)
Misprint index, corrections..(195)-(196
List of origins and sources..Appendix

' to the picture atlas

B. THE SUN RUN ARC YEAR

B. THE SUN RUN ARC YEAR

8. MAIN POINT

Concentric circles, spiral and worm position

Ws our previous investigation has shown, the North Atlantic solar year is a face circle solar year whose natural poles were the two solstices: the highest and lowest Position of the sun or the largest or smallest solar arc of the year in the sky.

he observation of the smallest and the largest solar arc in the sky as turning points of theyear leads inevitably to an observation of the height of the solar arcs in the sky inconnection with the sub-points of the solar year Wearrived atthe second form of the North Atlantic year division, the*solar arc year.*The statement of the fact that the path of the sun's course in the sky, from the south as winter sun turning point to the north as summer sun turning point, is a northward inclined, ascending one, results as inevitable observation without furtherFrom this statement up to the measurement of the sun standing height at the noon time between winter and summer solstice lies a farBecause the division of the visual circle according to the sunrise and sunset points, their transfer to a correspondingly structured pole or stone setting, is a natural conclusionmeasurement of the height of the sun course arcs in the skypresupposeshowever a highly developmental observation

That also this observation is a creation of the high north, the "ultima Thule"wewill beable to determine on the basis of the prehistoric monumentsAnd fortunately westillpossess an immediat written monument of this old-Nordic astronomy from the saga time, whichcertifieshigh astronomical practice of the peasant builders of the "dagsmark" or "eyktamark"

It is*Odda-Tdl,* "Oddi's number" or "calculation", which goes back to St*iörnu-Oddi,*"Stem-Oddi" as originator, as the stemenknowledgeable Oddi, Helgi's son, was called in Iceland According to the "Stiömu-Odda-draumr", a saga of the 13th or 14th century, he lived as a workman in the court of Thord on Fellsmuli and is said tohave observedthe stars on the flat island in Beberfjord, where he wassent by Thord to fish (about 66° 15' n.Br., not far from the polar circle, which for that time is to be set somewhat more south, at 66° 26' instead of 66° 30' as today)

The meaning of the Oddi-Tale has only been put into the right light*Otto Sigfrid Reuter** Oddi has probablymade his measurements from week to weeka simple tool, anotched stickbroken by the eye in fixed distance, and that by the application of a natural measure given in the sky, the apparent diameter of the sun itselfThe highest elevation of the sun's orbit above the south point at the summer solstice, its greatest distance from the

Scribe of the "Oddi-Tala" gives the two turns as beginning and end of Oddi's "calculation" as follows (the winter solstice):

Solar ganghr vex ath syn halfu hvela sola- rinnar aa hinne fyrstu viko efter solhvorfin. -	The sun passage grows to visibility by half a wheel of the sun in the first week after the solstices.

(and the summer solstice):

pa er komit til solhvarfa um sumarit, ök pverr ath sliko moti ganga solarinnar, sem nu er talt um vauxtenn. Er um haustid crucis messa aa *midmunda stad sol hvarjanna.*	There it came at the solstice in summer, and it decreases in such measure of the sun course, as it is now counted according to its growth. In autumn is the day of the cross in the *middle of the solstice.*

Clearly is expressed here still zimi that the equinoxes do not come for the old-Nordic time calculation into consideration, but, as we have already stated in the i. main part with the treatment of the Arctic-Atlantic face circle sun year ©, "Mittzeitstätte der Wenden" ® are. Also this fact and the other calculation of Oddi shows that he, as *0. S. Reuter* points out, is without classical schooling and untouched by medieval influences; that his method of direct observation is in contradiction with the occidental science of ancient tradition (gnomics); that his measurements were not made with medieval but with his own tools and that the apparent size of the solar radius assumed by him corresponds to modern measurements, while the medieval Abend land reckoned with a solar radius three times too large; that his observations are on the whole much more careful and that the determination of the two turning points is in full contrast to the astronomical views of the Occident including Beda, Helpericus and Blondius, but in accordance with the astronomical reality around 1000.

I have intentionally mentioned the case of Oddi here a little more in detail, as an example of the permanent tradition of that urnordic, the medieval-Christian superior astronomy. Because the epigraphic monuments will show that it is not about the single case of a gifted man, but about the tradition of an old, prehistoric, popular practice.

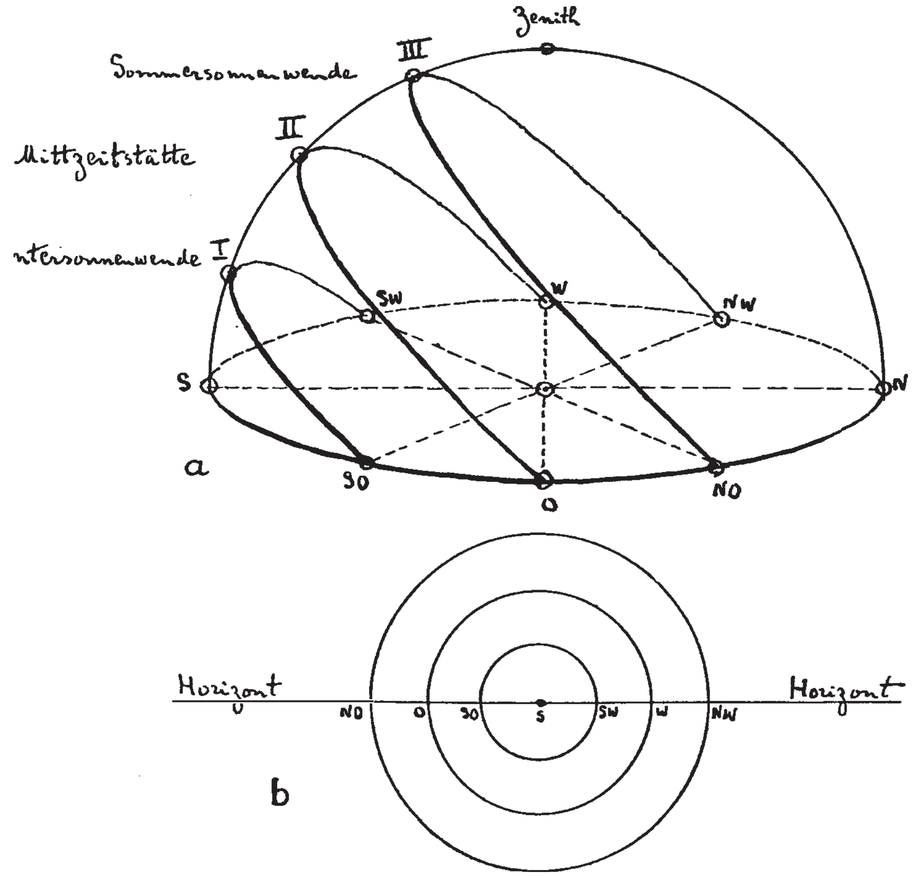
The division given by Oddi is that of the "dagsmark" or "eyktamark" of the Arctic-Atlantic year :

sölhvarf âsumar -	Summer solstice		- North	- Above
midmunda-stadr -	"mid-time site":equinox and	equinox	- west-east	- center
sölhvarf â-	winter solstice		- south	- bottom

t is clear that this three-part division of the face circle solar year, ia sun course observation

The first one was transferred to the plane, to the horizontal, also as a basic plan for the observation of the sun's course in the sky, to the vertical, to the perpendicular. According to this, we must find the *three concentric circles* as the simplest ideogram for the solar arc year. Let us visualize this by means of the scheme which remains the same also for the North Atlantic year. Only with this difference that with mathematically exact reproduction the innermost circle in the Arctic-Atlantic ideogram is drawn quite small, like a circle point.

would have to be larger, in the North Atlantic year ideogram, however. But also here the sign appears in the epigraphic use as a scheme (see plate 51), like the resp. (^) sign in the North Atlantic face circle solar year (see p. 134).


Zenith
III
Sommersonnenwende
II
Mittzeitstätte
nterisonnenwende I
SW
W
NW
S
N
a
SO
O
NO
Horizont
U
NO
O
SO
S
SW
W
NW
Horizont
0
b

Text Fig. 31. The scheme of the 3 concentric circles of the North Atlantic solar bbogeii year.

Text Fig. 31a shows the three apparent solar orbits of the North Atlantic year plotted from the visual circle: SO-I-SW = winter solstice = smallest arc in the sky; O-IL-W = "midpoint" = equinox and non-equinox = middle arc in the sky; NO-III- NW = summer solstice = largest arc in the sky. As an ideogram, transferred into the plane, then arises the sign Text fig. 31b, whereby one must consider that the idea of an upper and a lower world, of a summer and a winter, as well as of a day and a night course of the sun is present as generally north Atlantic, but that one has thought of the cosmic process of the sun course from the winter to the summer solstice as a constantly increasing circle or, from the idea of the rotation, as a *spiral,* as text fig. 32 and the further monuments may illustrate.

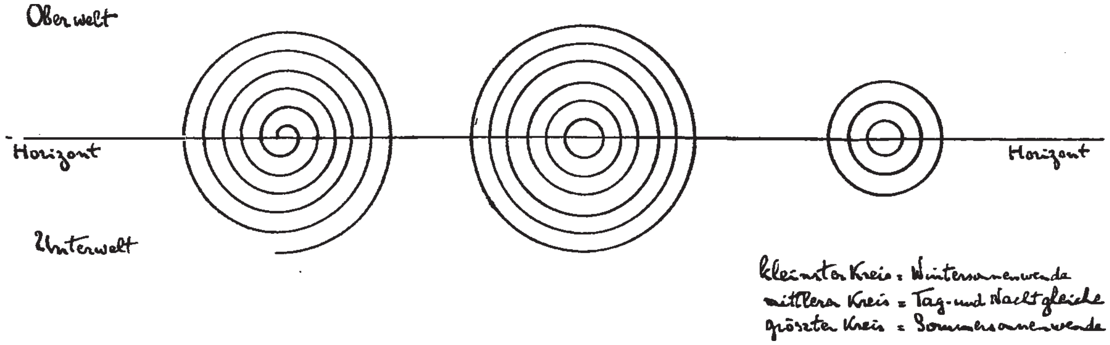
TT . 5o->wveAxl

xvjlLu . rSo^JLvv OcUa- "

<L&v3|>vva.t". " kJ

'da ' C^LC *ájXAZ* lQltX&a~

frcUv^^*^-


Oberwelt
Horizont
Horizont
Unterwelt
kleinster Kreis = Wintersonnenwende
mittlerer Kreis = Tag- und Nachtgleiche
grösster Kreis = Sommersonnenwende

o ®-c2u^^xuu Ann LUU), s

***LtkoCjvOAMMt c£Ca fe.ßfci'KvtU" ^A-vM^e$_{ta}$.ßcuv|&D<**

Text Fig. 32

That the knowledge of the year of the sun's course must be presupposed as primeval Indo-European, quite apart from the epigraphic, prehistoric monuments, is proved by the Vedic tradition, which knows the sun's "course to the north" *(uttaräyana)* and the "course to the south" (*daksinây- ana)* within the ecliptic as the division of the year into summer and winter solstice (Kausitakibr. XIX, 3), as we have seen above (p. 22). It is "that path of Aditi in the sky" which "cannot be transgressed" (Rgv. 1,105,16); "the instructed regions of the world Sürya (the sun-god) does not transgress" (Rgv. III, 30, 12).

This is the same conception which we find as ancient North Atlantic in North America, e.g., among the Bilchula (Bellacoola), a Salish tribe from the northwest coast of America in British Columbia. According to their cosmology, the "Path of the Sun" is a bridge once built by the four *Masmasalanichs* (or OwZsÄe'wZewew), the culture heroes, presumably the gods of the 4 cardinal points (cf. pp. 186 u.188). The width of this solar path or bridge corresponds to the celestial strip between the winter solstice and summer solstice solar arc, on which the sun moves from the winter solstice to the summer solstice and back again. The sun changes its path with the face towards the west (cf. p. 121/122), in winter on one side of the bridge, in summer on the other side. The two solstice arcs, which form the extreme left and the extreme right side of the bridge, are called *Seemt* "place where the sun settles down". There a being watches over the fact that the sun, in the standstill at the time of the solstice, here not too long[2] . Also the 24 guardians *(Necholakyaich), which* supply the sky with the most necessary, embody probably the south-north Atlantic face circle solar year of 2 X 12 face circle points.

This "sky bridge" as "path of the sun" in its movement from south to north and back, the sky strip limited between the winter solstice and summer solstice arcs (= Téxtabb. No. 31a, the strip between SE-I-SW and NE-HI-NW) is equally handed down to us in the Edda as the Bi/rpsZ bridge, the "quivering rest" (Gylfag. 13, 15, 17, 27, 49; Grimm. 29). It leads from heaven to earth, from Hel to the "sky castle" at the end of heaven. It is three-colored (= 3 circles = 3 seasons, cardinal points or *ati)* and is called *äsbrü* "bridge of the gods", because it was built by the Aesir, the gods, who ride over this *red-furred* bridge (Gylfag. 15) *every day to* the place of judgment at the foot of the world ash tree. That this is *not* the rainbow is clear. In Gylfag. 13 *Har* also turns against this misunderstanding interpretation of a late time by saying to Gangleri: "it may be that you call it "rainbow" (may vera at)?at kallir pu regnboga). The dead Balder, who rides over the "bridge of the gods" *(Asbrü),* the "sounding bridge" *(Gjallarbrü),* into the underworld, over the water (the *Gjoll-* or *GjallarBaQ),* is the winter-solar son of God. He rides the smallest arc edge CI- But there is no rainbow at the winter solstice. And "every day" the "gods" (= hours of the day, like months of the year) cannot ride over the "bridge" = rainbow, to get to the foot Jy of the world tree , with the 3 roots and 3branches. But this "foot" X, the *yr* or "yew"- rune, the "most wintergreen tree", is the ft = CI (compare p. (12) note 15 and p. (33) note 31, as well as plate 90 B).

Also in the relevant tradition of the Bilchula Indians the world tree stands, like an "irminsul" (universalis columna), as a gigantic post at the sunset point, carries the sky and prevents that the sun falls down into the lower world. Also the collapsed sky is likewise mythically occupied there, as the gods' bridge of the Edda will collapse, when in the Ragnarokr ("gods' darkness" = end of the world) the sons of *Müspell* ("earth darkness") will ride over it from the underworld darkness.

The 3 circles of the solar celestial bridge, of which the two outer ones form the solar "edge", come also in the younger brahmanic cosmography to the clear representation. The sun course moves between the two sky mountains, *Meru* (north) and *Mânasa* (south). If the sun passes through the circular path closest to Meru, it is the day of summer standstill. When it is farthest from Meru, it is the day of winter solstice. The first half of the year *(daksinäyana)* is completed. Then the sun turns around and passes through the second half-year *(uttarâyana),* i.e. the circles back again. Each half-year consists of 180 circles = 360 circles or days in the year, to which then the 5 additional days (the "one hand of God") step®.

This old Indian division of the sun's course into three parts was also still popular in Hind India at the beginning of the last century. *According to Francis Buchanan* (1801)[4] the Burmese divided the year into three seasons, according *to the three ways of the sun in* the sky: an *inner,* a *middle* and an *outer* way. The inner path is closest to the Mienmo (= the world mountain, the ancient Indian Meru): when the sun enters this path, the rainy season begins (= summer solstice). If the sun goes on the middle path, the hot season begins (= equinox). And if it goes on the outer way, the cold season begins (= winter solstice). The outer circle is the Tropic of Capricorn, the inner one that of Cancer.

Likewise, there is a Burmese conception of *three superimposed paths.* The sun would be closer to the earth at times and farther away at times. The highest and farthest way is called "way of the elephant", the middle "way of the ox", and the lowest one the "way of the goat". The sun on the "Way of the Goat" denotes the season of heat and drought, on the higher ways the rainy season and the season of great cold. The elephant is as god animal of Indian origin and is called in the old Indian also *naga* "snake", because he has the snake's trunk and is as a white animal light bearer, in Siam therefore also "son of the swan" is called. He stands as light animal thus on the farthest winding of the "snake", the, "worm layer".

These three ways correspond to the old Babylonian three god ways Anus, Enlils and Eas as "way of the sun" (harran$^{\text{ün}}$ Samas): the northern turning circle is the "way of Enlil", the lord of the earth, the highest heaven circle the "way of Anu" as middle circle, and the southern turning circle is the "way of Ea or la", the lord of the water depth, the heaven gate with the<||> (Taf. 333), the creator of man and father of the savior or son of God Marduk, the child of the sun. It seems that here lies an approximation of the astronomical scheme to the seasonal one, which is also handed down to us in the Gylfaginning 2 as the seats of the gods-tyranny, *Hâr, Jafnhar* and *pridi,* "the High One", the "Even-High One" or "Equal-High One" and the "Third One". If Jafnhâr is to be taken here as the spring and autumn equals, hence the "Eben-Hohe," i.e., as *midmunda-staör* "mid-time place" (p. 191), this would correspond entirely to the tradition of Gylfag. 2, according to which the three in this sequence Har, Jafnhar and Thridi are arranged *one above the other* and Thridi, the third, would be the highest. That these are only the manifestations of the world-god and all-father (originally the manifestation forms in his son as year-god) is expressly confirmed by Grimn. 46 expressly confirmed. If, however, Jafnhar is to be understood as "equally high" with Har, the "high one", then we would have to understand the trinity not in the sense of the solar arc year but of the face circle solar year in its seasonal trisection, as in the rock drawing of Tanum, Taf. 18A, No. 8. The explicit mention of Gylfag. 2 that the 3 "seats" are arranged *one above the other* (3 hâsasti, ok hvest upp frâ öüru), however, forces an interpretation in the sense of the 3-arc year. These 3 "seats" would then correspond to the 3fold divided seat of the chariot of the Asvins (R. V. VIII, 74, 8,1, 34, 5), which is all golden (VIII, 5, 28, 29), as to the 3 "hubs of the cakra", the sacred year-wheel (Rigveda 1,164,2, Atharvaveda IX, 2), the 3 wheels of the sun-chariot of the Asvins (R. V. X.., 85,14-15; 1,34,9,12) or the chariot of the sun god Surya (X, 85,16), like the 3 worlds, "human world", "father world" and "god world" (Brih. Upan. I, 5, 16); likewise the 3 "leaps of the sun", which it still makes in Germanic folk belief at Christmas, or Easter and St. John, or the 3 times standing still, etc.

The pictorial representation of the always increasing and always higher winding solar cycle must result as a conceptual sign (ideogram) in the annual sign of the *equanimous* (concentric) *circles* or the snail or snake winding, the *"fworm position",* the *spiral.* Let us now consider the composition of

Plate 50: *The yearly ideogram of the concentric circles or the spiral,* we can prove the following forms or sign connections:

Equidistant or concentric circles: No. 1, 5-9, 20-21, 23, 30, 33, 35;

Helix or spiral: No. 2, 3, 10, 14-15, 25;

Serpentine coil, "worm layer": nos. 22-24, 26-32, 34, 36 and 38;

Halved circle systems or halved spiral or worm position, horizontally divided in the middle by the horizon line, the upper half = upper-worldly sun course, the lower half = lower-worldly sun course: No. 4, ii-12, 16-20, 34.

The yearly ideogram is contained in the innermost or smallest circle, in the smallest winding = winter solstice and namely as (D or 6 (no. 35) or © (no. 9), or as izspeichige (?) wheel (no. 14) or 12 points (no. 21) .The latter rock drawing of the Atlantic coast of Spain, La Cayera, Pontevedra, Galicia (cf. Text Fig. 39), is of special importance for the cultural journey "ex occidente", because the tomb pottery of Mycenae shows the same symbol connection (9 dots around the center, probably fleeting "writing" for 8 or 10 dots around the center). The preliminary stage is offered by the grave vessel from the dolmen of Baden, Morbihan No. 19 and 20 (compare plate 59, No. 4 and 5), which shows the 5 points (= pentagram) or 6 or 8 points around the center. No. 20 is a particularly beautiful example, because the upper-worldly = visible sun circles are shown radiantly, the lower-worldly = invisible part is indicated by 3 concentric circles but only dashed. The upper half shows then also only the 4 upper points around the center of the --- yearly ideogram. It is to be considered here that the grave vessel often stood on the head, with the opening downward. As further symbol connections are to be mentioned here:

The *year, width* or *life tree:* No. 6, cult cave (!) of St. Marcel, France (Magda- lenien, c. 25-12000 B.C.); the 12-branched tree with the sun (?) grows up from the 3 circles; No. 16 (cf. pl. 59, No. 3) the tree is at the winter solstice in the H, in the smallest solar arc: Grave symbol from the burial mound of Sknlingstad, Norway, Older. Bronze Age (see further main section 15 and 16). In the smallest *solar arc* H there is the division or "first", the "one" (no. 18, cf. plate 58 and plate 68), or the sun (no. 33, cf. plate 69); or the serpentine spiral appears in symbolic connection with the "year" sign in H, above which there is the "^" sign (no. 38, cf. plate 38, no. 1). The "year" sign $ etc. appears with the ideogram of the concentric circles in formula connection (No. 33), also with the snake sign (No. 34). From the latter connection it is clear enough that the "year" sign * etc. is here explanatory sign (determinative) to the ideogram of the concentric circles or the spiral. This shows us also the occurrence of the snake spiral as a sign in the old Chinese writing (No. 36), sound value *hui,* with meaning "to return, to turn around", which has as an alternate form the sign of the circle with center, which also occurs with the meaning *jih* "sun" (see plate 4).

So the snake spiral, according to ancient Chinese epigraphy, means the "return ", "turn around" of the "sun".

In place of the appears with the snake as determinative to the spiral (no. 32, cf. also plate 28, no. 7, snake with :-;). The serpent occurs *horned* (nos. 27 and 29) and carries the "cross" = "year" (no. 27) or the Y man-sign (no. 28, cf. main section 17). As a further explanatory sign the foot of God (= "new walking", cf. main item 23) occurs with the ladder to heaven (cf. main item 12, especially plate 105, no. 16).

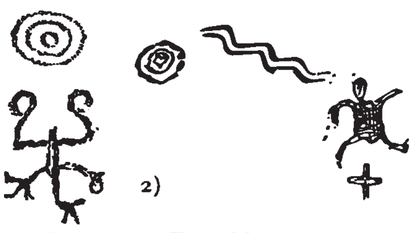
The spiral is also shown radiating as a sun course ideogram (no. 25, cf. pl. 58, no. 1,2,5 and pl. 72-73). We will return to the spiral as a "wunnlage", i.e. serpentine coil, below.

Plate 51: *The solar year ideogram of the three concentric circles, the sun and the Son of God.*

A. The basic ideogram of the 3 concentric circles appears accordingly with the explanatory sign, the determinative "year", either as * (nos. i and 5), or as an 8-spoked wheel with the snake (no. 3, cf. pl. 50, no. 32, or as a loose-spoked wheel with the tree of life and the sun (no. 2, as in no. 1). 32), or as a loose-spoked wheel with the tree of life and the sun (no. 2), as in no. 1. The snake appears as a determinative in nos. 1, 3, and 5. In no. 7, the ^ sign appears in rectangular writing with the (D -year sign and the 3 circles in formulaic connection. Interes sant is the group No. 6a-b, because in the smallest circle the I-sign (No. 6a, cf.Taf.50, No. 18) = the "yr"-rune appears, or *before the* ideogram of the 3 circles as "year"-sign, thus before the winter solstice (No. 6 b, cf. Taf. goB);or the 3 circles stand as "year"-sign between the HH, the "twoMountains" (cf. main part 11). The 3 circles also appear radiant (nos. 4-5).

B. The Son of God as Year-God appears with a 3-circle-head (No. 8 and 11). In no. i this year-head is represented again radiant; in no. 10 he has the radiant sun with him. In no. 9 the Son of God, the one who lowers his arms, the funeral attendant, is depicted with his hieroglyph *p, the sun- © and year-signQ) on the wooden tombstone with the 3 circles (cf. pl. 10). In nos. ii and 12 he appears as a cross or year goft, both with the arms braced into the sides (no. 11), and in the cruciform arm posture. No. 13 represents the reborn, resurrected Y. For the so important triptych depiction of the Son of God in his year-goft (no. 8), where the resurrected Year-God with the radiant 3 circles-head is depicted as a swaddled child (compare plate i and plate 299).

The symbolism of the *grave vessels* from Tule Rosa Canyon, New Mexico, whose "worm layer" depictions we will deal with below, also shows the Son of God in conjunction with the year ideogram of the 3 equal-centered circles.Text-fig. 33, no. i: the Son of God, the "Horned One" (cf. plate 282, no. 16) as year-man (horns and A), one hand designed as Y "man"-sign, the other as R (23. e rune) "life"; no.2) the winter-sun-son ofGodwith one arm lowered and one raised (cf. text fig. 27, nos. 1, 4 and 5, resp. pl. 284 and p. 167), the cross, the winter-sun serpent and the 3 circles sign (Ann. Rep. Smith. Inst. 1892, p. 536, Fig. i and p. 542, Fig. 6).



Textabb. 33

Plate 52. *the winter solstice or death escort ship and the yearly ideogram of the 3 or more concentric circles or the spiral.*

In the prehistoric petroglyphs of North America, as in those of eastern Gothia (Skadi- navia) of the older Bronze Age, the annual ideogram of the 3 or more concentric circles or the spiral appears in connection with the winter sun- or death-guiding ship. The latter is also represented in reverse, as an idea of the journey through the underworld (nos. i and 6). Of the symbolic connections, the snake (no. 3) and crook and Q (no. 7) should be mentioned. A monument of special importance is the rock drawing of Backa, Brastadt, Prov. Bohuslän (also Sweden), No. 10, which may belong to the younger Stone Age. It shows the cross or year god, the lord of the two year forms, the three-circle year with the cross in the center (cf. pl. 50, no. 9 u. pl. 51, no. 9) and the face-circle sun year (g). Each of the two year ideograms stands on a ship (for the two year sun ships of the two halves of the year cf. plate 7, no. 4 and further main part 50). The right ship with the ® has a 3-part "root" (cf. p. 160). Under the 3-circle-sign stands the wolf with the snake's mouth, a winter-sun symbol connection, with which we will deal ims immediately below. The ship carrying the 3 circles shows moreover as stern attachment another symbol which is particularly important here as explanatory sign (determinative): the snail with stretched out horns, and beside it the son of God or the "man" Y-.

The horned "serpent"- or "snail-ship" of the Skadinavian petroglyphs can be interpreted as Old Norse *ormr* "worm" or *snekkja* "snail" Long Saxon *snacc,* Middle Low German *snicke, snekke,* Middle High German *snecke, snegge), the* latter in the meaning of fast-sailing, small longship, linguistically still surviving. This Germanic word "Schnecke" (snail) is again related to the Low German *Schnake* "snake", "grass snake" (Anglo-Saxon *snäcu,* English *snake,* Old North *snâkr,* Old Ind. *nägâs,* South Semitic *nähaé* etc.).

The solar meaning of the snail is easily understandable in the cosmic-cult-symbolic view of the North Atlantic natural history: it is the "Hom snake" in the Wendel house, in the spiral. Thus the shield, whose solar meaning we got to know in main part i (p. 65-73), is still called "snail shield" in a drapa of Thord Kolbeinssohn on Jarl Erich (Heimskringla I, 37). Its symbolic-historical origin is the same as that of the shield of Achilles made by Hephaistos, which contained a representation of the Cretan labyrinth (= worm layer) (Iliad 18, 59off.). The spirally wound snail shell worn by Quetzalcoatl, the "deus in rota," the cross and year god of the face circle sun]'ahr (pp. in and 187), is made from the shell of the sea snail, *tecciztli* or *tecuciztli,* which was also used as a cultic midnight or "Jul "hom and was probably adopted by the Aztecs from Toltec religion. Therefore, the snail is also a symbol of the goddess *Tonacaciuatl* (Codex Borgia 11, cf. p. 108) and is worn by her on her forehead. This solar symbol, like some other symbols and names, was later transferred to the moon and the moon god in southern latitudes. The commentator to Codex Tel- leriano-Remensis fol. 13 recto still writes: "just as the snail comes forth from the shell, so man comes forth from the womb of his mother", i.e. from the smallest coil, the CI *(asi come sale del hueso d caracol, asi sale d hombre del vientre de su madre).* For the solar "Caracol" temple of Quetzalcoatl of Chich'en Itzâ see p. 187.

In a winter mystique of Tulchuherris, the bringer of salvation, the one "unearthed" by the "Old Woman" from the smallest coil CI, which we will deal with in a moment, the sun god *Sas* receives *two* big shells to attach them to his forehead when he rises in the morning (= symbol of the spiral run). The spiral shell at the head of the Mexican earth goddess Tonacaciuatl means therefore the solar light conception of the son of God as of the human being.

The North Atlantic, solar origin of the symbol is also still handed down in the West African tradition of the Joruba, when it is said that in ancient times a *circle of* ashes in *band form was* scattered to the sun god *Orun,* and on a small ash heap as center or hub an egg (see p. 70 u. 132) and a large *snail* had to be placed. The cosmology of the Joruba is at all a classical example of the deposition of the North Atlantic culture on the west coast of Africa. The "retinue" of the gods is arranged in the number 16 (that is 2x8) according to the cardinal points. The Ifa boards for the solar oracle show the 4 main gods of the 4 world directions, as an arrangement of the Supreme Being *Olodu-^nare,* E-W as the "main way" and N-S as the "second way", to which then again belong the 4 cosmic or celestial direction colors[8] . They are the same Joruba who represent the Mother Earth, *Oja,* with the "double axe" symbol txi on the head (Taf. 252, No. I and 2, cf. pp. 56-57).

The connection of the three-circle-symbol with the winter-solar or dead-guide-ship on this side and on the other side of the North Atlantic also points again to an ancient overseas spreading of this symbol from an Arctic-Atlantic area of origin. As such only the "Thule" culture can come into question. Indeed, we find this symbolic ornament also among the finds of the Thule culture circle in the area of the present Alaskan Eskimo, with whom we got to know the God's hand with the 3 circles and the -J- and X already in plate 27 (No. 2). The ivory piece from Tunuk Island (plate 53, no. 8) also shows the circles radiantly®. There are the same 3 concen tric circles with the -|- (No. 9a) or the Sonnenantiitz, in the radiant ring of reindeer hair, which are still popular as cultic finger masks among the Alaskan Eskimo (No. 9 a and b from the Mus. f. Völkerkunde, Berlin).[7]

No. 12a and 12b: Collegiate church, Tübingen. The God who is in the 3 circles, the "man" Y, whose head is the "year" (= "thinking of God", cf. plate 7, no. 3 and 5, further main part 30), still appears in the Christian church mauém "fixed", as "banished paganism". This is an example of the permanent tradition, which reaches from the younger Stone Age up to the end of the first Christian millennium, over five thousand years.

In this age of megalithic tombs, the cult stones, as "child list stones," carried the request to Mother Earth for new light or life blessings from God, new growth in the clan as in the field.

No. ii. Rock drawings at Crannog Point in Rossquile, NW coast of Mulroy Bay, County Donegal, Ireland: cups or bowls also as a circle with center Q (= sun), the 3 circles, the X in the circle, 4 circles with sun path (cf. pl. 50, no. 8, pl. 57, no. 2 and pl. 60), etc.

Plate 53. As a selection from the other prehistoric monuments of the northwestern European megalithic culture and their distribution are mentioned here: No. i Rock drawing from Fintorp, Tanum (Prov. Bohuslän, Sweden).

On the right a "worm layer", a sun spiral with entrance, all around figures in Y'attitude, on the left beside it a plow with two cattle (bulls ?) harnessed; far left the (J) and (^) year sign, below it the one lowering his arms and the one raising his arms, and the horned serpent, the *Ormr,* the "worm", with a stone setting (?) and 3 figures: a large one, as above, lowering its arms, the "Old God" (cf. plate 299 no. 12), a small one (left) as + year god and a second one (right) as Y or K, the "ka", the resurrected light-bringer. The composition of the plow with the "worm layer" points to cult symbolic connections hiii. Was the "worm layer" in question, the "Babylonia", the "Troy Town", the "Tanzburg" drawn as a ground plan with the plow, and is the spiral writing, which we will get to know as a cultic North Atlantic way of writing (main part 20), also to be called *bustrophedon (*p. 178) because its line furrows turn back again and again?

As we will see in this and the next main piece, in the tradition of the Anglo-Saxon runic series the smallest arc of the solar spiral, the "worm layer" etc., the (1, as rune still called *ur* "bull" in the "water", is a Stone Age North Atlantic word stem **ur* or **ur,* which we already got to know in Sumerian as G^A etc. *buru (bu-ur).* Still in Latin *urvâre (urbo)* means "to plow, to pull the plow around," especially at the foundation of a city (cf.Fest.375 [a],29; Enn. fr.scen. 117; Pompon, dig.50, 16, 239,96), and *urvum (urbum) was* called the relevant "bend of the plow" as city circumference, to which then belongs the word *urbs* "city."

Similar cult-symbolic tradition of founding the city by drawing a circular furrow by means of a plow pulled by a bull accompanied by a virgin has been proved by Frobenius to be Atlantean-African. And the Old Norse *Sölskipt* "sun division" (divisio quadrata) of the village layout (J) (the main street from south to north and the cross or middle way from east to west) is the same transfer of the world and year picture (J) or (^) to the human settlement as a cosmic-symbolic layout, which we likewise find as Sumerian-Babylonian. Also *Babylon,* Sumerian *Kâ-dingir* "gate of God", Acadian *bâb-ili,* the city with the 8 gates, was aligned after the cardinal points and was called as the "holy city" *uru-azag-ga* or *uru-ma* or *uru*. To the "ur "north Atlantic connections, which were between the north European

Babilonie" for the "Wurmlage" and the Akkadian "bâb-ili" the "gate-god" over Sumerian *bur (bu-ur)* result, we come back further below (plate 59). For the overall context it is important here that the Sumerian O, as we have already seen (p. (31) note 6), also means "10" (w or *a, hu* or *ha),* which number value it has equally as ancient Egyptian number sign H *md-"io",* namely as tenth part of "100" *Sn-t,* which is written with the sign of the *spiral (!).* This points to an ancient decimal time and year calculation. That the CI *md* is the winter solstice serpent coil is made certain by the early and pre-dynastic connection of this sign with the serpent as determinative in the meaning of "depth", "to be deep" (cf. main section 13, plate 108, no. 26 and plate 127, no. 25).

For the winter solstice Taurus and the fl sign, also in connection with the ablaut "*-a* and the sound worth *ur-(-uS)* see main section 9 and 44.

Plate 53, no. 2. grave symbol, 5-turn worm layer, Heiby sogn.Ods Herred, Denmark (older Bronze Age). The 5 coils indicate the io-month year: 5 months upward rotation and 5 months downward rotation.

No. 3. rock drawing from Val Fontanalba, Maritime Alps, older Bronze Age: 5- or 6-fold winding worm layer= year of 10 or 12 months. Next to it is a ^-sign with 5 strokes on the underside equal to rays (cf. pl. 60, no. 35).

No. 4. steatite seal from Knossos (Mus. Kandia): Double spiral of 2 spirals moving in opposite directions: cf. pl. 50, no. 31 and pl. 54 (motif § "year", see main section 18).

No. 5. Minoan seal stone, Crete. The loop or snake woven through the 8 points + and X as a symbol of the year.

No. 6 A and B. By Johann Christoph Bekmann in his "Historische Beschreibung der Chur und Mark Brandenburg" (I, Berlin 1751, Tab. IV, Fig. VI, A.) as follows (p. 365): "Near the village of Arensdorf, which is not far from Frankfurt, there have been four circles in the field, of which in 1713 two were already quite unrecognizable because of the sunken or discarded stones, but two were still quite recognizable. - The one A. has in the middle a bare stone, but around it 6 Kraiser of stones; the other B. in the middle a cross laid by stones, but around it four oval Kraiser had. The length of each is about 27 feet, the width 14 feet, and these are called by the inhabitants of the area the *Jekkendanz* or the *Miracle Mountain*". We will return to the cult-symbolic round dances in these "revolving castles" below.

No. 7 and 8. spiral circles or "worm layers" from the dolmen (passage tomb) of GavrTnis, Morbihan, N.W. France, which also clearly show the horizontal division in the center by the horizon: the ornamental use of the worm layer in the monumental passage tomb of GavrTnis (cf. also Plate 59, No. 1) is thus the increased or repeated wish for "new rotation", "new circulation", "new year".

No. 9. burial object from Pullach, cast bronze pendant: 8 rings around a center, divided horizontally. The 8th ring is broken off for the most part.

We now come to the actual "Wurmlage", i.e. the representation of the yearly ideogram of the concentric circles or the spiral as windings of a curled snake. The name *"Wormlage" (Wurmlage, Wyrmlage,* etc.) has been handed down to us, among others, in the Lower Rhine poem of Duke Ernst (12th century) and in its High German reworking as *würmelâge* for the labyrinth. What meaning this medieval tradition of the "Wurmlage" has in connection with the crane motif, we will discuss further below in the treat-

The name of the labyrinth is derived from the medieval labyrinth lore. To Old Saxon, Old High German *wurm,* Anglo-Saxon *wyrm,* Gothic *waürms,* Old Norse *ormr* "worm, snake", Latin *vermis* (from *uormis,* idg. **urmi-s)* belongs Old Prussian *vormyan, urminan, warmun* "red" (eig. "worm-colored"), like cymr. *gwrm,* altbreton. *uurm* "dark," altfries. *worma* "purper": it is considered a word formed with "i-formman- tien from an Indo-German. Mer,,turn, bend"[9] , to which Latin *urvum* "crumb" (of the plow) and *urvus* "furrow" (cf. p. 199), as well as the old Indian winter sun-turning god in the waters *Varuna* is put, who is thus in the H *ur (y-r-), the* smallest sun course arc of the year to the winter solstice, the smallest "worm" turn, in the *water,* the world ocean, the circle or ring sea, which meaning at the name of the rune H (R etc.) *ur in* the old Norse and Anglo-Saxon still stuck.

The *reddish serpent of* the evil spirit Angra Mainya, who brought the daeva-created winter, the icing of the polar winter over the "Aryan seedland" *(Airyana Vaèjah)*, which Ahura Mazda had created, is also mentioned in the Vendidad I, 2. We will deal with it further in main parts 17 and 18 in the old-world and new-world traditions. The "black and red" as the winter-solar colors of a cosmic-symbolic, calendrical "script", was already mentioned above (p. 107) in the discussion of the mythe of Quetzalcoatl, the god in the snake, in the water, and likewise that still in the Neolithic megalithic culture of Atlantic Europe the black and red snake was a grave (= Jul) symbol.

Plate 54, no. 1. The black and red snake as "Wunnlage" is found on a Spur Ranch bowl, among others, from an ancient Puebloan cultural site in Uppa Yila Riva region, New Mexico and Arizona.

As *Squier* (1852) reports, on the shore rock of the small lakeNihapa, near Managua, Nicaragua, there was the figure of a coiled "feathered" serpent, the symbol Quetzal- coatls, the Kukulcan of the Maya. The feathered crest of the horned serpent in the waters is emblematic of the sun's rays, as is still exhibited by the Pueblo Indians' winter solstice serpent. According to Squier's communication, the Indians there also called the symbol *"El sol,"* the sun. The figure was three feet in diameter. Above it and between now blurred representations was the rendering of a *hand*[10] .

We have already become acquainted with the "worm position" of the horned serpent with the solar ladder motif (see main section 12) and with the hand or foot motif in the Arizona petroglyphs, at S. Francisco Mountain (Plate 50, No. 29). It is that winter solstice motif that at the end of the year the Son of God has only *one* hand or eiwewFoot, the 5 "prejult days" (epagomena), when he has arrived in the R, in the smallest worm turn, where the winter solstice or death wolf or dog stands (cf. main section 38). This *red* hand, the hand of the god *Kdb-id, Stephens* was the first to discover on the walls of the Casa del Gobemador at Uxmal in Yucatan[11] . And everywhere he later came across ruins, he noted the imprint of this hand.

The red-framed outline of the hand appears in the oldest representations of the winter-solar cult caves of Atlantic Europe, in the so-called "Franco-Cantabrian" circle around the Gulf of Bis- caya (e. g. in the cave Castillo near Puente-Viesgo, province Santander, whose cultural layers go back to the older Stone Age (older Acheuléen) (compare Atlas plate 456, no. i and 2 = Rise of Mankind, pictorial supplement XIIA, no. i and 2). The hand appears there with the sun circle *Q* on the bison animal, as winter sun-turned! Stembildtier, as it appears in the rock drawings of Atlantic style of the Sahara Atlas at the R or at the buffalo bull, which is also represented at the "worm position" (see plates 458 and 462 A and "Rise", pictorial supplement XIIB, No. 3 and 4, Bou-Semgoun and Taghtania South). We will return to this motif connection in detail in the main sections 41 and 44.

No. 2. stone by Robemier, Gern. Montfort, France. Three circles around a central circle with bowl, the turning or swastika (cf. for this plates 63 and 64) and below it the "serpent wolf", the winter solstice wolf in the serpent ß, a calendrical "shorthand" with which we will deal in a moment (cf. also plate 52, no. 10 and p. 197, the "serpent wolf" with the 3 circles and the cross in the rock drawing from Backa, Brastadt, Bohuslän, southern Sweden).

No. 3. "Worm layer" of stone in the floor of a house of the chief of Banso, Cameroon, as a modern permanent tradition of North Atlantic-calendar cult symbolism, which was established earlier in the relations between the cult symbolism of the Jungian-diluvial cult caves of Atlantic Europe and that of the Sahara Atlas also for North Africa.

No. 4. that the "worm" is a winter-solstice symbol, is still established by the Swedish Gebildbrote to the Julfest: a) and b) "Julbröd" from Värmland, Frykerud socken. And as the *hand* as Jul or year cake is also still preserved, so we find under the "Julbröd" of Västmanland, Ljusnanberg skn., equally the halved "Wurmlage" (T. 58, No. 4), the swastika, etc.

No. 5 That the "worm layer" represents a Urnordic tradition is proven by those ornamental clasps of the younger Bronze Age, which will be further discussed in plate 61. They show the labyrinth, the "Troy Town" (plate 61, no. 14), or, like the clasp from Itubret, Aketorp, Repp- linge sn., Öland, the "worm layer" of the double serpent.

No. 6. halved "worm layers", snakes and stone axes. Depicted on wall stones of the burial chamber of Gavr'inis. We will discuss the connection between the axe and the worm layer further down in the examination of the "Labyrinth". The fact that the "worm layer" appears as grave symbolism in the megalithic tombs of the North Sea area, as we have already noted in plate 50, no. 10-20, 34 and plate 53, no. 2, 3, 7,8, also clearly shows that the sign was used here in ornamental repetition as a symbol for the "new year", the turn of life.

The symbol of the "worm position", the snake coils, for the yearly ideogram of the equal-centered (concentric) circles is naturally originated from the solar arc year. It must be likewise naturally of *arctic* origin, because only at the polar circle the sun winds up from the smallest arc of the winter solstice ß to the largest arc or semicircle of the summer solstice. The Mexican word for "snake" *coatl,* Maya *can,* Quiche-Cakchiquel *cumatz* contains a stem ÄwoderÄ" (with winter-solstice "-" ablaut) and is also present in the name of the mostoltec cross and calendar w. year god, Mexican. *Quetzal-coatl = Kukulcan of* the Maya of Yucatan*, = K'ucumatz of* the Qu'iche and Cakchiquel, who was at the beginning, the one shining in the water, whose symbol is that ß-shaped "snake" (plate 119, no. 5 a). The same North Atlantic stem is contained in the Finno-Ugric languages, with the cosmic-symbolic, calendrical primordial context of its meaning: Finnish *kü* "month, moon", *kü-ta-ma "moon",* Wepsic *ku-da-i "moon",* Wotjakic kü "month, moon", Estonian, Lithuanian *kü,*Mordovian *kov, kou "*month, moon", Estonian *kukne "*snake", Finnish *kütto "*crooked, curved", *kü "viper", Wotjakic* köi "snake, worm", Livonian *kü* etc. Here the designation borrowed from the calendrical cult language of the solar year is likewise transferred to the younger lunar month year.

A reminder of the "Wurmlage" year and the snake name of the month is also the still popular name, Middle High German *horn-unc=* "Hom snake" *{unk* "ring snake"), which will have originally denoted the "ocA-wintersunwendlichen month, as the symbolism is still (see main part 17), and then passed over to the "following" month. In this word *unk* (Old High German *unk* "snake", Middle Irish *esc-ung* "swamp snake" = "eel", and with win- tonnenwendlichen 7"-"-ablaut Latin.*anguis* "snake", Lithuanian *angis "viper"* etc.) is the same pre-Indo-European, North-Atlantic stem *ku "snake"* contained, as the investigation in main part 19 will show. *Unkwati or Ankwati* (with the same winter-sun-usual *u-a-ablaut*) is the name of the third month of the Hopi calendar, in which those solar rites take place, which are addressed to the now blessing-giving "horned serpent". And *un-ki* means in the Hopi language the "following" or "second", a designation for the "following" = "after-winter solstice" month. Because the cult feiem of the "horned snake" begins at the winter solstice with the Pa-month (January), after which the horned snake, the "hom-unc", is also called *Pa-lülükonti* by the Hopi. It also carries this sign *%pa* as a symbol, which also forms the winter solstice and beginning of the year sign of the runic staff calendar and the runic series (cf. Plate 45 and further, main section 45). And the snake symbols stand likewise in the winter solstice month (plate 22, no. 5), as in the after-winter solstice month (plate 45), and in the "following" two months of the Germanic Bauemholz calendar.

Among the Zuni Indians, also belonging to the Pueblo Indians, the winter-solstice horned or "feathered" snake *Ko'loowisi,* also called world or year snake, or in the doubling as the two year snakes, symbolically carries the sign § (cf. 182), the 12th or summer sun rune of the long rune series, alternating form to 4> *gear* "year", which we will get to know in main part 18 also as the North Atlantic year ideogram of the "two snakes". As I have already assumed in the "Rise", after this half-year-sign, the summer-sunny, thus after the 12th rune §, the post-sunny month (the Anglo-Saxon *ceftera Lida* "After-Lida") is still called *Ormemaaned* "worm-moon" or *Madke- maaned in* Old Danish, Old Swedish Old Icelandic *Madkamanâdr* „worm-month" or *Solmânadr* "sun-month".

In the two solstice periods, the largest and smallest soiinen run arc and the largest and smallest snake coil of the year, respectively, the snake rites also took place in the ancient Indian cult year, on the full moon of the month of *Srävana* (July-August) and the month of *Märgarsirsa* (November-December) in connection with the *cult of ancestors* and the *dead,* according to the *kagina, koko (kuku, kaka)* rites of the Pueblo Indians.

We have now been able to determine at the beginning of this main section that the 3-circle- or 3-arc-year in its basic outline has developed from the face-circle-solar-year (winter solstice, midpoint and summer solstice) How close the relationship between both forms of the solar year observation was, also as interaction, shows the connection of the symbolism of the face-circle-solar-year with that of the sun-course-arc-year, just with reference to the snake motive. If the snake winding = "month", it is obvious that these snake or worm windings were equated with the 8 *cettir* (= cardinal points = year sections) of the Umordian face circle sun year, the "dagsmark". In the 1st main part (p. 75) already the rectangular sun wheel (= year and world wheel) of the Arapaho Indians was mentioned, which is enclosed by the red-headed snake. The snake encloses thus the 4 sky or world areas. From the Tewa Indians belonging to the Pueblo, Harrington transmits the *'abangu* or serpent deities of the 6 cardinal points, which each have their particular color[13] . We also find them among the Zuni and Sia. These cardinal colors of the Tewa are: North-blue West-yellow, South-red, East-white, above-all colors (multicolored, piebald), below-black. So, red and black are in the south and below, that is, in the winter solstice.

These celestial or year serpents also appear in ancient Indian sagas as black, red, white, gray, brown and colorful worms[14] . Their relation to the "worm situation," the "serpent year," is secured by the mention of the divine serpent beings in the earth, air, and sky in the Samhitas and Sütras (Vâjasaneyi Samhitä 13:6; Taittirlya Brähmana 3, i, 1; Asvaläyana Gphya Sütra 2, 1; Pârashara Gphya Sütra 2:14). For here clearly underlies the scheme of the 3-circle year (p. 192), which is also preserved in our old "worm blessings": "God the Father goeth forth to the field; he ploweth finely, he ploweth out three worms; one was white, the other black, the third red." Or "God (or "Lord Jesus") went to field on a red field, he thät three fear, found three worms: the first was black, the other white, the third was red." Or another Saxon blessing, to say before *sunrise*: "In God's garden there is a tree. Under the tree of God, there stands a God's born. In the God-spur, there lies a God-stone; there lies a God-worm. It looks gray, blue, green, white, black or yellow also red"[1B] .

If we now look at the symbolic ornament from the Germanic Migration Period from Pfahlheim, Bavaria, we see the cardinal point or year wheel cross (J), the center of which is the sun sign O. The ornament of the circle consists of h sig or snake runes (cf. The ornament of the circle consists of h *sig* or snake runes (cf., Auf gang der Menschheit" p. 286ff. and pictorial supplement X). Around the four "Hovedkanter" of the (J) (p. 23) the 8 snakes of the *cettir* ("cardinal points") are placed in a circle.

No. 2. door from Garvik, Silgjord, Telemarken. A magnificent monument of Nordic folk art, its cosmic-symbolic woodcarving omament and ancient permanent tradition. The 8-spoked annual sun wheel of the 8 *att* "cardinal points" or *eykt,* divided again by 8 serpents as "halfeykt". The doorways bear the interlocking 2 or ^ sign (see plate 12a, no. 1, the disc of the chariot of Trundholm, p. 66, and for the origin and meaning of the S sign, to which we return below in connection with the "meander", p. i6of.).

No. 3: Dome of an Indian processional temple (Mus. f. Völkerkunde Berlin). The 8-spoked Brahman wheel or "cakra", carried by the two escort swans (see note 15 to the 1st main part, fig. p. [11] and p. [9], as well as p. 70). The year and world wheel shows up here likewise still clearly as connection of the 8 O points; to each of these 8 sun points within the circle a snake with the same sun circle or sun point outside at the wheel edge corresponds, i.e. the north and south pimkt, the year and world axis were omitted and as filled or closed circle - represented. Below, in the south, in the old winter solstice place, are the two swans and above, in the north, in the old half-year place, once again the sign ® "year", like the 4> as 12. Rune of the long Anglo-Saxon rune series likewise still in the half of the rune series = half-year stands (vgl.Taf. 285) and accordingly Q), or^ and (x) or (^) in the 6th month, the "Ormemanet" or "Midsommarsmânad" of the Nordic rune staff calendar appear.

No. 4. representation of the sacred Naga tree on the guardian stones of Anuradhapura, Ceylon. It is the serpent tree with the 7 or 9 heads, i. e. 6 i or 8 -|- i heads, which overshadowed the Buddha in his meditation, a symbol of the or f;? year Brahman or Prajapati (p. 20), or the 6 or 8 worm coils around the center.

This is in the Indo-European myth the sense of that many-headed serpent, e.g. the Hydra, with whichHeracles, the solar hero, the savior and son of God, who has become the culture hero, must fight. Also the Hydra had 9 heads, of which the *middle* one was *immortal* (Apollod. 2,5, 2) and is said to have been *golden* (Aristonikos of Tarentum, Müller fragm. hist. gr. IV, p. 337, 2). Also the Hydra is according to its name (vSpa to vüpog, altind. udrds*,* avest. udro, lit. udra*, udras* etc.) the winter-sun-turning serpent in the *waters, which Heracles* defeats with the sickle weapon, the „harpe", i.e. 3, the "split year" (cf. plates 327 and 333, no. 4)[16] , to which we return below.

Symbol and myth must be, as was already emphasized above, naturally north or arctic Atlantic origin. Only a latitude, in which the sun course arc at the winter solstice winds down very small, where the sun threatened to sink or sank in the circle sea in the south, can have been the area of origin of this show and this parable. This is now confirmed not only by the spreading area of the ideograms concerned, but also by the complete agreement here of very essential details. Let us look at the monument selection of the following table for this purpose.

We come herewith to the last development form of the ideogram of the solar arc year, the "labyrinth", with which we will deal in detail at the end of this main part, in plates 63 and 64. That the labyrinth myth of Crete, like its linear writing, its cult monuments (the horned dolmen altar with the three priestesses etc.), is of western, Neolithic Atlantic-European origin, is ensured by the above-mentioned agreement of the details of the labyrinth symbol.

The scheme of the North Atlantic labyrinth is the following (cf. text fig. 39): a horizon line imagined horizontally through the center of the labyrinth divides it into an upper and a lower half; the upper half represents the sun's course over the horizon, the upper-worldly visible one; the lower half symbolizes the invisible, underworldly sun's course at night time. Therefore, the upper half shows the regularly winding arcs and the actual "maze" is always located in the lower half of the labyrinth.

Just below the smallest solar arc H, the winter solstice arc, the *crossing* arcs form a termination. It is the formula -|- ("year, middle of the year") in the H, see plate 67. Below it, thus in the south, in the mother or midnight, is the entrance.

Plate 5^j If we now compare the first 4 labyrinth representations of our plate, we see that they consist of 8 circles or arcs above the face circle line, thus calculated from the H: 8 arcs the sun winds from the winter solstice upward and the same 8 from the summer solstice again backward or downward, i.e. 2 X 8, the 16 halfeykt of the urnordic "dagsmark" or "eyktamark". *This labyrinth is the transfer of the Arctic-North Atlantic eightfold divided^ face circle sun year as division on the sun course arc year.*

No. i. Labyrinth depiction, wall drawing in those enigmatic great ruins, Casa Grande, Arizona, U. S. A., probably a primitive Pueblo monument.

No. 2. labyrinth depiction on the stone of Hollywood,Co. Wicklow, Ireland(end of j. Stone Age).

No. 3. labyrinth representation in the rock paintings of La Cayera, Pena de Mogos near Pontevedra, Atlantic coast NW Spain (end of j. St.-Zt.).

No. 4. coin of Knossos, Crete, ca. 200-67. BC; on the reverse the head of Apollo, the god of light and slayer of dragons.

The startling correspondence here is heightened by the fact that the same angular "spelling" of the labyrinth (as occurs next to it as an alternate form) appears in the same symbolic stylization of the meandering swastika also on the west coast of North America (nos. 5 and 6), as in that Aegean culture (Crete, cf. pl. 63, nos. 3-9 and pl. 64, nos. 5-9).

No. 5. rock drawing of Fig Tree John, and

No. 6. rock drawing of Rheinhart Canyon, both in southern California.

No. ya-b. A younger monument is the well-known "Troy Town" of Wisby aut Gotland: a) top view, b) ground plan. It dates back to the Saga period, since it was built on a beach layer that can be proved to have been uplifted in that time. As ideogram it is the south-north Atlantic year of 12 months, therefore 12 arcs; as scheme it corresponds completely to those prehistoric monuments, only with the difference that it is oriented east-west instead of south-north.

No. 8a-b. So-called *Jungfrudanser,* "virgin dances" on Aland, Finland: a) top view in the landscape, b) partial view[17] .

We already got to know the name "Jekkendanz" above at the mention of the stone circles or "miracle mountains" of Arensdorf (plate 53, no. 6A and B, p. 200), which name Beckmann attributes to the completely obscured folk etymology of the local tradition: "That it is called the Jekkendanz may well come from the habit of the young people from the village, who went there on *holidays* and danced *through this* Kraiser, but were scolded by the old people for Jekken, and the place itself, together with the habit of the Jekkendanz, was called." It is the same misunderstood popular translation, which had made of the "Wende" or "Wendelsteine" of the Mark "Wendensteine", under which Wends would have been buried, as Beckmann reports elsewhere.

In any case, however, an old folk custom is handed down to us that these stone circle settlements would have been danced through by the youth on holidays. Already Krause (p. 28) has rightly brought together the corrupted "Jekkendanz" with an old "Etentanz" or "Jättentanz", i.e. "giant dance" and with the Finnish *Jungfrudans* or *Jätinkaiu* "giant street".

To this generally from north Scadinavia to Crete provable tradition that in the, worm layers" or "labyrinths", the "Troy Towns" etc. *cultic round dances* were executed, we come at the conclusion of this main piece with the investigation of the Cretan etc.. Labyrinth myths and monuments in more detail[18] .

For the question of the origin of this symbol and these cult rites from the North Atlantic culture area now the prehistoric epigraphic monuments are again decisive, which prove also here the affiliation of the North American and Atlantic-European monuments. For it has already been noticed by the Nordic researchers mentioned in note 18, that these helical stone placements are consistently located at the *water*, thus pointing to *overseas* distribution of the cult symbol, as also the prehistoric rock drawings depict them with the escort ships (plate 52).

Plate 57. If we now look at the monuments of this plate, we find the same lore in the prehistoric petroglyphs of North America's west coast as on the Atlantic coast of Europe.

No. i. Rock drawing from Owens Valley region, California. Above, a system of 3 circles around a central circle; below, one of 5 circles around a central circle or center. The latter system is included in the (J) "year" and cardinal point cross (cf. pl. 59, no. 9, pl. 52, nos. ga and 10, pl. 53, no. 6B, pl. 63, nos. 4 and 6, and pl. 64, nos. 2 and 3). The added symbols are composed of „hand" sign, „ year" sign (D and "man" sign Y. For the connection of the Q) ideogram of the face circle sun year as determinative with the ideogram of the sun course arc year cf. Pl. 50, nos. 33-38 and Pl. 51, nos. i and 5; for the "man" sign, Pl. 50, no. 28, Pl. 51, no. 13, Pl. 53, no. i and Pl. 61). For (D and Y cf. pls. 303-305.

No. 2. rock drawing of Lombo d'a Costa near San Jorge de Sacos, Pontevedra, NW coast of Spain (cf. pl. 6a, no. 9; end j. St.-Zt. -old. Br.-Zt.). System of 8 circles around © or 9 circles around the

Center with connecting stroke to 8th circle (? = sun, cf. pl. 4, nos. 14-15): therefore 0 is probably to be taken as center and not as 9th circle around center.

No. 3. rock drawing from Tuscon, S. Arizona. Rice dance of figures wearing feather headdresses. The spiral, the "helix", indicates here either the dance place or the dance, the (circular) dance movement, like the Greek *choros.*

No. 4. rock drawing from E.kenberg, Ostrogothia, Sweden (older Br.-Zt.). Rice dance of *cloaked* figures carrying a *giant tigar.* Above, on the right, the same representation of the Wendel, the "Wurmlage", the *Jaiulintarha "*Riesenhage", *Jatinkatu* "Riesenstraße", the *"Jungfrudans".*

For the designation of the winter-solar son of God as "giant-god", altn. *thurs ass* |> f: = anglo-saxon. |> *dorn 6s* "dome-god" (= axe-god), the formula of the 3rd and 4th rune, cf. main part 31. Also the processions with the "giant" had been preserved in the Germanic folk custom, particularly richly among other things in the southern Netherlands. From the historical folk custom there it emerges that the processions with the "giant" are often temporally connected with summer-related events (end of summer, harvest festival, fair): so in Geeraardsbergen (East Flanders) on the Sunday of the fair, where the procession leaves the church after the high mass[19] , in Borgerhout on the Monday of the fair, Sunday after the festival of O. L. Vrouwe-ter-Sneeuw (Our Lady to the Snow)[20] . That the seasonal turn form the original basis of the "Umgang" is shown, in spite of all obscuration, by the handed down "giant songs" of these parades. The Kehrreim of the Flemish "Reuzeliederen" always reads "Kehret you around, giant, giant"[21] . That this may have been a round dance, a *turn dance,* shows both the version of the "Reuzelied" by Borgerhout (in the Dutch rendering by *Hermans'):*

Wij zijn allen van reuzen gekomen,
reuzen gekomen, en maken 'n
sprong.
Keer u ens om, ruske, ruske, keer u
om, reuzenblom.
- as the version of Mecheln[22] : Wij zijn
al van reuze gekomen, van reuze
gekomen, wij maken 'nen dans.
keer u eens om, reuske, reuske, keer u
eens om, reuzeblom.

We've all come from giants, giants come,
and take a leap.
Turn around, giant, giant Turn around,
giant flower.

We've all come from giants, come from
giants, we'll do a dance.
Turn around, giant, giant, turn around,
giant flower.

This "giant" appears in the French (i.e. Frankish) Dutch folk tradition also as *Roland,* originally the symbol of the son of God, the winter-solstice, the lord of the holy year or Julding. As god of the right and the oath the year-god is represented with his winter-solar arm posture, one lowered and one raised arm (cf. p. 166, text fig. 27, no. 5 and plate 284). On the "roden Lande" stood this symbol, after it bears its name. And only in the Middle Ages (12th century) it was equated in Germany with the paladin of Charlemagne, Hruodland, or reinterpreted in it, and the mythical figure of the protector of rights and freedom became the epic cultural hero.

Also the Frankish-French folk tradition up to the Pyrenees preserves the mythical and cult symbolic features: the imprints of his foot or hand on the rock, with which he also caused a spring; the imprint of the hoof of his horse (D motif) by rock, or on the menhir ("Mastra de Rollan" near Garvarnie), as especially in the Pyrenean region the megalithic monuments (dolmens, etc.) are associated with his name.

The processions with the giant were known in former times also in north Netherland. Likewise the giants were associated according to the further Germanic tradition, there with the stone settlements of the megalith graves, which were called after them *Hunenbedden* "giant graves" (althochd., altsächs. *hün* "giant")[23] . That "we all came from the giants (or "the giant")" is a tradition of the megalithic culture of the stone-setting time, as for example the priest *Picardt* communicates it still from the Hunenbedden area of Drenthes (1660). And just this folk tradition still recorded by Picardt proves its ancient character also by the fact that it still lets the "wise woman" rule at the stone graves[24] .

According to their belief, the lineage of the ancestors, the great old ancestors, descended from the "Giant Aesir", the "Dom-Aesir", the axe or hammer god, the overcomer of the powers of the winter-sun-twisting darkness, the *Thor of the* Edda period, after whom the peasants of the saga period still almost exclusively named their children[26] .

It is a myth complex that occurs in the Edda in various forms, apparently from different time strata of theumordic culture, among others also in the myth of that wise primordial giant *Ymir,* whose feet, one with the other, begat the 6-headed son (=>)c) (Vafthr.33). As the epigraphic monuments show, this symbol is borrowed from the winter solstice myth of the face circle sun year, desdeus *in rota,* the "god in the wheel" (cf. pl. 27, no. 1); see further pl. 210, 308 and the already discussed pl. 19. *Ymer* is the Lappish *Jummis,* the ancient Indian *Yama,* the divine primeval man and lord of the underworld, Persian *Yima,* originally the sky-god, the son of God in the underworld, as the ancestor of man (ygl. p. 185). In Latvian *Jumis* the light-god, the blessing-giver, has become the deity of fertility, of seed, of grain, and *jumis* also means "double fruit": cf. .Middle Irish *emuin* "twin", awest. *yama* -, Old Ind. *yama*™. So *Ymer* is the "twin" (not "hermaphrodite" as still "ex Oriente interpreted"), as his son who is the *tvemaghr* (after .Bure) = altisl. *tvimadr,* the "twin", the *Tuisto of* Tacitus-tradition (cf. Taf. 3, No. 16-17 and Taf. 290-291); accordingly Odin's epithet is *Tveggi,* the "twofold", and the *Old-Toltec* sky-god is called *Ometecutli* "two lord" (p. 110). The female manifestation added to the sky god as *hieros gamos,* "holy marriage", is originally only another form for the primeval mother and mother earth (vgL the old Chinese "theophore" name of the mother earth, text fig. 35, No. 4 and 5). The "Giant Ase", the dragon fighter, is the overcomer of the winter-sun darkness, which is also preserved as a motif in the Cretan labyrinth-mythe. In the "Giant Dance" depiction by Ekenberg (plate 57, no. 4) it seems to be symbolically expressed by the fact that the participating round dancers, armed with swords, wear a *cloak.* They walk in the dark.

And still another detail of the Flemish "Reuzeliederen" must be mentioned here, in connection with the old German designation of the "Troy Towns", the "giant dances", with the name *Babylonie* (Babelsberge, Babylonstürme etc.), which is handed down to us also as *Babylon* by a Russian report from the year 1592 as a designation of a prehistoric stone wall construction of 12 ramparts around a Mittelstem at the bank of the Waranger Fjord. Both in the giant procession of Geeraardsbergen and of Borgerhout the giant, the giantess and the child *Baba are* carried along in the procession. Which ancient tradition connects us here with the name of the winter sun-turning mother earth in the "mother night", the "Baba", shall be clarified immediately below.

The rock drawing of Ekenberg represents the cultic winter solstice round dance to the "giant" or "maiden dance", which still "veiled" in the darkness strides and carries the "giant nose", the defeater of the winter powers of darkness, the year and grave splitter, the, "Dom-Äsen", the god of the turn *[21] . It is the sun-turning dance in the "Wendelsteinen" or "Wendeistücken", as these stone circles were called according to the communication of Beckmann still in the Mark Brandenburg, in the *Windelmaent,* as the name of the Julmonat (December) is still Dutch in the year 1483 documented[27] . The rice dance in such a *Windelburg* or *Windelbahn* is handed down to us from Stolp (Pomerania) still as an old cult custom, which is unfortunately also lost today. We have a detailed description of it from the year 1784[28] . The cult custom took place around the time of Pentecost, like the Questenfest in Questenberg (Plate 163, No. 3-6), thus a Christian fixed summer solstice custom. The bearers were the brotherhood of the *shoemakers journeymen*! This is an important fact, because here they are, so to speak, a "theophore" guild in the sense of the ancient faith tradition. The shoe or foot soles are in the prehistoric rock drawings the symbol of the "new going" of God, of the new year, of the fertility (see main part 23). The shoe leather sacrifice is described in Gylfag. 51 still mentioned as a sacrifice of the people for the shoe of *Widar,* the returning Son of the All-Father, so that he can overcome the serpent-wolf, the Hellhound, with it. As is known, he steps into the throat of the snake-wolf and *tears* it *open,* i.e. the smallest Sonrienlaufbogen Q expands mm again, the bows become larger = ascent of the light. Such a shoe sacrifice place, at which old shoes are thrown on a heap, is to exist - as was reported to me in 1925 - still in a neighboring forest before Questenberg, thus with that old cult place in the south resin, where also the year tree with the year cross stands as <J>, whose cult celebration takes place likewise on the 3rd Pentecost day. And it is again the shoemaker guild, which moves after a representation from the 1780's to a further cult tree celebration in the south resin, the "Merichslinde celebration" (Taf. 143) with Nordhausen: the solemn procession opens the May count with the <f>, at the tree hang the 9 points (erroneously instead of 8) around the center. Leaf huts stood here, as today still in Questenberg and once also at the Windelbahn festival of Stolpe. Also in this last festival the May count appears and his two "Schäffer", who dance through the diaper course in the dance step *opposite,* meet each other on the half way, whereupon "the one ceded to the other the course, which he had already run through before". We will see below in the treatment of the "Troy Castle" what meaning the symbolic change of the dance movement has.

That was the last conclusion of the ancient winter and summer solstice cult custom, the old solstice festival with the turn dance. To the "giant nose", the dragon or Midsgard worm fighter Thor, points also the giant of the marksmen guild of St. Joris (St. George) of Dendemonde, which enjoyed high reputation among the Burgundian princes. This giant carried by the St. George Rifle Guild in its procession is called the *Kruisboogschutter* "Crossbowman". The crossbow is in the runestaff calendar the symbolic sign for im or am ß, the J' *Tyr,* the *Tiu* or *Ti^ur,* as he is still called in the Leiden runic manuscript, as a calendrical symbol of the Son of God lowering his arms in the winter solstice calendar symbolism (vgL plates 44 and 45). The "archer" of the Eddic lore is the "wintry" bow god *Ullr* or *Ulli,* another manifestation of *Thor* and *Tyr.* He, the bow god, is lord of the yew, the *vetgnanstr vida* ("the winter greenest of the trees" eig. "willows"), as the *yr rune,* the 16th, last or winter sun rune (= the "foot" of the world tree with the 3 "roots" and 3 "branches") is called in the Old Norse rune song *(Wimmer:* Die Runenschrift p. 280). In the old Icelandic rune song the same t/r rune is called twofold T, **14 Wirth, Urschrift Textband** i.e. $ *bendr bogi* "tightened bow" and *fifu fârbauti* "of the arrow giant" rendered *(Wimmer* p. 286).

The rock drawing of Ekenberg shows the giant god clearly with one lowered arm: the other one is missing. As it is reported of Tyr, the *einhendr âss,* in the Edda, that the underworldly (= winter sun-turning) wolf bit off his one hand (motive: the *one* hand of God, the 5 "Fyrejuldagar" or epagomena at the H, see main part 37 and 38). In the Norse runic writing we find therefore also *| instead of J as Z-(7yr-)rune (see plate 90 B), as the Old Icelandic runic song also explains the *1 rune *(Wimmer:* Runenschrift, p. 285):

*| (Tyr) he einhendr âssist	the one-handed god,
ok ulfs leifar,	and the wolf's remnant
ok hofa hilmir.	and the temple king

Also according to the Eddic tradition the wolf and the Midgardswuim are brothers and sisters in the world circle sea. And as our investigation will show below and in the 37th main section, the serpent-wolf, or the wolf in the serpent, actually appears on this side and on the other side of the North Atlantic in the "Wurmlage" or dèm H- And still the escort coins (bracteates) of the Migration Period depict the one-handed god with the archetype of the "Wurmlage", the symbol of the three equal-centered circles, and above it the "one hand" (Taf. 420, no. 10, cf. also the North American monument just discussed, pl. 57, no. 1).

Also elsewhere in the rock drawings of Ostrogothia, whose systems of equicentered circles and turning signs (spirals) we already discussed in plate 52 (No. 2-7), as in Leonardsberg, we find the archetype of the "worm position", the 3 equicentered circles around the center circle on the 12-spoked year wheel, the connection of sun course arc year and face circle sun year in its youngest form.

As already touched upon in the two previous plates, the fl is the smallest or winter solar arc, thus the smallest, lowest or center turn of the "worm layer" or labyrinth. As such, it appears with a ring of rays (= the sunlight contained therein) in our Nordic runic calendars, in the disc calendar (plate 46, no. 1, lower left), as in the staff calendar (plate 44, on 13. XII.).

The 0 is therefore logically the final and initial rune (December-January sign) of the short runic series of 2x8 or 16 signs as original sequence of the monthly signs of the face circle sun year (cf. Taf. 90B., the runic series of Maeshow, Orcades), but as ideogram borrowed from the solar arc year. As the investigation in the following main sections (9 and 11) will show, the alternate forms of the Anglo-Saxon runic series for the wr-winter-sun 0 or wr rune, the yr rune *(yr = i-umlaut form of* wr) mentioned last above, are extremely important from the point of view of symbol and scriptural history, because they show a highly ancient, "ur"-historical tradition. One form of this yr-rune, which will be discussed further in plate 68, is of importance for us here as a leitmotif: it is thel in 0, so to speak the graphic representation of the respective i-umlaut (rune I *=i)* in the ß ".

No. i. Clay cup in white-black painting, burial vessel from Valle de Mexico: the radiant, bisected (upper-worldly) worm layer of 4 arcs, in it as the 5th or central arc the I in the 0.

No. 2. stone carvingin the burial chamber (cairn) T of Sliabh-na-Calliaghe, Ireland (late j. St.-Zt. to oldest. Br.-Zt.): the radiating, bisected (upper-worldly) worm layer of 6 arcs, in the smallest arc 0 the I .

No. 3. vessel from dolmens of Conguel, Quibéron, Morbihan (recent St.-Zt.): the bisected (upper-worldly) worm layer of 6 arcs, in the smallest arc H the I.

No. 4. julbrot from Västmanland, Ljusnanberg skn., Sweden: the halved (upper-world) worm layer of 6 arcs, in the smallest arc f] the |.

No. 5. rock drawing from Skälv, Ostrogothia, Sweden (alt. Br.-Zt.): the radiating ("I arch or double H arch (cf. Pls. 72 and 73).

No. 6. burial vessel, Ribeamt, Denmark (recent St.-Zt.): the double H-bow containing the |.

No. 7. Vignettes from the Egyptian "Book of the Dead", papyrus of Ani (plate 25)[29] . The picture belongs to the chapter of the transformation of the dead into the mythical manifestations of the sun god (ch. 86, 77 and 78 of the Book of the Dead). The first stage (chap. 86) is the transformation into a *swallow,* which is depicted on the bisected 3-circle symbol. The swallow was the bird into which the human soul could reincarnate, and the purpose of chapter 86 was to enable it to do so, so that "he (the dead) might go out in the daytime and not be sent back to some gate of the underworld and undergo his transformation into a swallow."

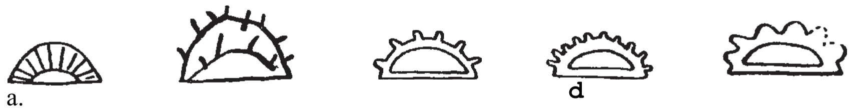
According to Plutarch, the goddess Isis, mourning the death of Osiris, took the form of a swallow in search of him when she reached Byblos (Is. et. Os. 16).

No. 8. variant of the same image in another papyrus of the "Book of the Dead" (British Museum 9900, pl. La): the swallow on the 5-arch "worm layer".

First of all the question arises here, which memory did the old, "historical" Egypt still possess of this symbol of the pre-dynastic Linearochrift period (see plate 50, no. 1-4) ? It is likewise still handed down to us in the hieroglyphics.

No. 9a-b. Griffith describes it as follows[30] : a semicircular figure formed by a half discus and four concentric circular bands of blue, green and red color. A 5th comb band does not extend down to the diameter, and is often decorated with ray-like lines.

The original meaning of the sign is still clearly recognizable in the spelling of the 1st and 2nd dynasties[31] :



Text fig. 34

It is the radiating "ur" H of our pl. 58, nos. 1, 2, 5 (compare pl. 50, no. 20 and pl. 59, no. 4, respectively; Pl. 60, nos. 19, 36-38; pl. 72-73)-.

The spellings of the character whose sound value is *h'* occurring in the pyramid texts are[32]or ® and^{s} 7T7- respectively.

As an ideogram it represents the sun rising again from the water, from the sea, the first sun course arc, the radiating "ur" H with the | in it. Since the Pyramid Texts ß Q means or $^{a}_{n}$ and since the Middle Kingdom "-0 "to arise, to appear", namely from the sun, from which it was transferred to gods and to the king. It is then used of the appearance or coming forth of the god or king from the temple or palace, "appearing in splendor" (as the 14*

Sun god), "shine", "be crowned", "royal crown". For the son of God in the fl, with the 0-,.crown", cf. pl. 76 (a. a. no. 2, 5, 25), pl. 77 (a. a. no. 13), pl. 128, no. 5 etc. and text fig.35, no. 7. For the winter-sun relationship it is of importance that the hieroglyph also denotes the appearance of the "dead" (in the sky etc.). (Py^{r}T. 1.36; P. 1. 387)
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(according to Griffith p. 30, since XIX. Dyn.) = *kha-n-ta,* the "kha' of the earth"), i.e. the place on earth where the sun god Ra and accordingly the dead king purifies himself, apparently before he ascends to heaven (in the morning).

That the H, as in Sumerian n u, *a, hu, ha,* in Egyptian also has the numerical value "10" (md), and connected

with the determinative of the *snake* (!) (wid)

"to be deep, deep" (of the underworld and

Waters), was mentioned earlier (p. (31) u. 200, cf. pl. 108,no. 23-26).The formula alsodesignatedgrave house

determinative CZT3, or the primordial water ideogram (cf. p. (21))

in the Book of the Dead and in the tombs of the kings, the depth of the earth and the sea.of the underworld. In the CTTD the lowering of the arms of the son of God, the 'J', or the dead, is included, according to the still early dynastic representation of the pre-dynastic formula (see plate 127, no. 25)®, which therefore does not originate only from the Middle Kingdom, as *Erman-Grapow* assume in their monumental "Dictionary of the Egyptian Language" (II, p. 184). Also this formula connection points to the "worm position" and the north Atlantic origin of the symbol. For at the winter solstice, i.e. in the *south, the* sun in Egypt could no longer emerge in fl from the water, the sea, quite apart from the fact that the formula fl and serpent belongs to the prehistoric North Atlantic rock drawings (cf. plate 108). That 0 as "io" the "10." The fact that 0 as "io" must have been the "10th" part of an Arctic-Atlantic solar arc year is confirmed by the Egyptian sign for "100", the *helix* or *spiral (!) @ sn-t* (p. 200).

It would be to be clarified now only the relationship of the swallow to the H, just in connection with the dead coming out of the underworld, "going out in the daytime", who says of himself in the introduction of that chap. 86 of the Book of the Dead: "I am a swallow. I am the scorpion, the daughter of Ra".

In the,,Spring and Autumn of the LüBuWe" (p. 165) it says in the book II of the middle spring month Dschung Tschun: "In this month the dark swallow comes back. On the day of her return, one offers a full sacrifice to the god of *marriages.* - In this month is the equinox. The thunder raises its sound, and the lightning reappears. The animals that have been hibernating all stir again; they open their doors and begin to come out. - The rain begins to fall. The peaches and plums blossom. The oriole sings. - In this month, in the supplications, one does not use sacrificial animals, but one uses scepters and rings of nephrite to replace them".[34]

It is as if one hears the poem by Karl Candidus so wonderfully set to music by Johannes Brahms (Op. 72, No. 1):

The dark swallow returns from a distant land, the pious storks
return and bring new happiness -.

The "dark swallow" also comes to the Middle Kingdom, the Son of Heaven, around the time of the Spring Equinox and departs again around the time of the Autumn Equinox; it is the *bird of death of* Ki, the Ahn of the Shang Dynasty.

Important is the indication that on the day of the return of the "dark swallow" apparently to

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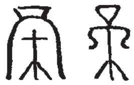

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Text Fig.

old cult rite no sacrificial animals, but *symbols* should be offered (see the tradition of *sveta dvipa* and the old Toltec empire, the sacrificial, old religion in the „.Weißland", p. 108 and 109). The question arises, which are these symbols ? The disk of nephrite as sign of the sky *t'ien* and the sun *jih* O was already discussed above as ideogram of the face circle sun year (p. 91).

The dark swallow thus brings the new sky light 9, as it is expressed in the Egyptian hieroglyph E^$^{C>}$ *urS (wrs)* , "bring the day" (see further below p. 217).

If we now look at the oldest forms of the Chinese characters for the nephrite, .scepter" like *kuei,* the scepter at enfeoffments (thus of earth, land) by the emperor, the son of heaven, and *yüh* = "gemstone" (nephrite, jadeite) and "scepter" from it, an ideogram shows up to us, which originated from connection of the 'J' or the sign of the underworldly, subterranean son of God with the + (= year) sign (text fig. 35, no. ia), or from the "cross-man" sign (no. ib-d), or from the "man"-tree with the raised and lowered branch-arms (cf. pp. 166-167, text fig. 27, no. 3 a, 4-5 and plate 284, the sun-turning symbol), the year-, world-, god-tree with the 6-|-i branches (no. if-g, cf. plate 3, no. 14-15). The same "tree-man" ideogram of the 3- or 4-fold 'J' or growing up from the f) (no. 2 a, b, e, f; cf. pl. 164), in which is the T or -f- (no. 2b and e, cf. 6d, 7 a, I2e-h, 13b), also as a compound of and -f- (no. 2c) or as twice -f (no. 2h), denotes the scepter in feoffs by the emperor, *kuei.* First of all it has to be noted that those cultic insignia of dignity made of precious stone, as Schliemann also found them in Troy II (2500-2000 B.C.) (Vorgesch. Dept. Staatl. Mus. Berlin (middle cabinet II, room 4), three of greenish stone (jadeite), one of lapis lazuli), which bear signs of dominion over life and death, over the divine fiefdom of the earth, also according to ancient Chinese world view the heavenly light. Therefore the hieroglyph "sun" is at the same time the name for that greenish-bluish, nephrite-like gemstone, the jadeite. We will come back to this, also to the Chinese axe and chieftain ideograms, still in main part 3. That the earth is the incarnation of the 'J' etc. (No. 4a-c), of the -f, also in their connection (No. 4d-f), of the celestial light (No. 4g), of the | with the -, that "the earth is God", is also shown by the ancient Chinese hieroglyphics. The earth therefore bears a "theophore" name *t'u* or *t'i* (Chalfant 79), also *tu-ti,* since it receives the son of God, the lowering of his arms ']', the cross and year god -f, in the "middle of the year" <J> or (^), the "mother power" of the year (nos. 16-17). Also in the Old Chinese ideogram the "field" *t'ien* -f and x *solskipt,* as in Old Scadinavian (p. 199), is divided (nos. 5a-f), from which emerges the "germ, sprout," the "child" 4^{1} (no. 5L), the god of heaven and sun *t'ien,* the 'J' with the 0 (nos. 6a-b), the year-splitter Oim 0 below the horizon - (no. 6c, cf. pl. 162 and pl. 69, Old Chinese P| *or-hsia* "below, below" = sun below the horizon, like |J or _^*sang* "above, above" = sun above the horizon, Chalfant 287-288), the T in the D (no. 6d). This 'p or -f "year"- and "god-man" who is in the ß with the crest (="halo of rays") (compare the Egyptian hieroglyph *h',* Plate 58, nos. 9a-b, p. 211), is *ti,* the "deity", the "supreme ruler" (no. 7 a-b). As -f with the 2, he is the "lowest," the "earthly" *k'un* (no. 8). That this £ in ancient Chinese epigraphically also originated from the $ (cf. pp. 162-163) and that this $ is from the light of God 0. *shen,* denoting the "deity", the "divine", is taught by the alternate forms of the sign no. 9a-c. If the life $, which comes from the light of heaven, is however in the H, then it is *hsüan* "dark, dark-blue, dark" (No. 10=95. radical): this Q (No. 11) however is *ya* "tender, young" (designation for the not yet carried out body fruit). There, where the$^{/}$ is f or +, the $ or the | with the sun - but in the H or A, the "noon" is *mi (*nos. 12a-b). Here it is to be considered again that the

South, as . .middle", winter solstice or middle power point of the year, seen in the course of the day is at the same time the middle, because the sun is highest there. The Chinese ideogram No. 12 e-h is therefore composed of H sun course or sky arc and -f-. But where the T (= 'P cf. no. 6d, no. 2b) is in the 0, there is the water depth, the abyss (no. 13a-c, for the alternate form no. 13c cf. p. (30)-(31), note 6 to the 6th main part): theFormi3a(Chalfant 86) has moreover the meaning of *ping* "ice", thus explicitly points to the midwinter time of the H, the smallest sun course arc.

That also in Old Chinese as in Old Sumerian and Old Egyptian the ("i, in which the -f- or the | with the sun - is located, is a tradition of the Arctic-Atlantic, *decimal* solar arc year in connection with the face circle solar year, is shown by the numerical value of the cross sign -f- (no. 14a), or of the sign sun with staff or ray (no. 14b, cf. pl. 4, nos. 14-16) or I with - (no. 14c, cf. 4g) = "10" (*shih).* But if the double -f- is 0 (no. 15a-b), it is "20" (*nien).* As we have already seen in pl. 19, nos. 23-25 (p. 91), this *nien* is the "year", also in the North Atlantic >f?-form. In the "year" or 0, therefore, the "2x10" = the 20 half months of the Arctic-Atlantic year (text fig. 10, p. 85) is completed, where originally the ®, the 4> or X or txl, *chung* was "the middle" (of the year) no. 16a-g, *mu,* the "mother"(-side, the mother night) of the year, as has been examined in main part 1, plates 7 and 8 (p. 91).

We have been able to determine in the study of the prehistoric North Atlantic monuments of the "Wurmlage" (Plate 56) how the -f- is actually in or under the CI, the smallest winding^ the smallest solar arc. We will be able to determine in the next main section vne the CD or -f- "year" sign appears as a fixed formula in or on the CI (pls. 65-öyj.orthe | (pl. 68), or the sun - (pls. 69-71). The sacrifice of the nephrite sun and sky disk Q, the cult-symbolic scepters of the winter sun-turning Son of God for marriage, for the new life, also takes place in the "Middle Kingdom", when the dark swallow from the CI, the dark blue depth of the water, from the womb of the earth brings the transformation, brings the new light Q, the new life $.

If, as the agreement of all epigraphic formulas inevitably suggests, in this old Egyptian motive a winter solstice symbol from the time of the North Atlantic pre-dynastics is present, those people with the big dugout canoes and the y symbol, with the North Atlantic linear or runic writing, - so it is still important to determine, how then the "dark swallow" is called Egyptian, that light and life and death messenger, which is connected with the 0? In the Anglo-Saxon as well as in the old-Nordic runic songs the H-sign is brought together with the "water": its sound value is w, name *ur.* And *ur* or *ur (wr) is the* name of the dark swallow also Egyptian, as is confirmed to us by the Babylonian *uruSsa* as a rendering of Egypt. *wré* Ü the neck support (of wood or alabaster) for sleeping. The name of this object is cosmic-symbolic, cult-language: because the sleep is the winter solstice darkness, the "ur" CI of the daily course of the sun and the human life. And still on the neck supports of Africa's west coast one finds the Q-sign as ornament (Völkermuseum, Frankfurt), which one can follow on the traces of the people of the ship with the y-sign to New Guinea.

That the *ur* is the "dark" color, however, can still be proven on the further travel track of the y-ship, with the descendants of the predynastics of the Red Sea culture circle, with the Polynesians (cf. plates 518 to 519): cf. Maori *uri,* "black, dark", *uri-uri "dark* blue, black, dark-colored".

(from the sea), Samoa *uli* "black, dark blue", Tahitian *uri* "dark", Hawaiian *uli* "blue, green, dark", uli *uli* "blue, green" (from the sea); Tongan uli *uli* "black, dark", "dark blue" (from deep sea water), Mangarevian uri *uri* "dark blue" (from deep sea water), Paumotuian uri *uri "black",* etc.

This was the cultic language of those people from the west, the *Am^uru,* of whose name still in the Talmud-Jewish the *'ur* and *'uria* means "west", "twilight, evening", the darkness (p. 153). It is that "ur"-north-Atlantean word **ur-* or *"Z- (resp. *ur-* or uZ) which is also still before us in the name of the West-African Poseidon, the god in the waters of the Yoruba, *Olokun,* and in Sumerian *Q* orO or A (<() as ëu*,* the "sunset," (Akkad. erèbu sa samsi), the "turning," the "period," the "circulation," *u,* the sun god (^{q} èamas), *buru (bu-ur),* "land, earth," "well, cave," denotes the "lowest part," the "being low" (süplu, sâpâlu), as< ()J *To* "be dark, darkened" (akk. adâru), "to sink", "to be lower" (asâru), *Zumast in, the* "period", the "circulation" (akk. lèmu) and the son of god and sun " *Marduk.*

That the swallow is connected with the *O* (= Sumerian *bu-ur* , "cave"), arises from that cosmic-symbolic view of the North-Atlantic God-world-view. Because they were known to the antiquity as earth-holes, cave-dwellers, and one thought the birds in the winter in earth-holes staying, a superstition which has lasted until Linné[35] . Like the sun, it enters its D at winter time, the smallest solar arc fl, the mother cave, the Sumerian *bu-ur,* ancient Indian *bhur* (p. 171), the beginning of Brahman, called after the earth *(bhü),* which is *bhü-mi mala* "our mother" (Taittiriya Ar. II, 6,2) and is called the "birthplace of Agnf", the son of God, the divine light (èatapatha Brahm. VII, 4, 1). From *Buri,* according to the èddic tradition, also descends the divine trinity Odin, Hönir and Lodur, who created the first human couple on the *seashore* (=0) from two "trees" (>|< motif) And the pre-dynastic linear script formulas of the grave vessels always connect the Y or >|< or the "tree" with the fl (Taf. 77, nos. 21 to 28, 34-38, pls. 152 and 164), as in the prehistoric monuments of the North Atlantic.

The Sumerian fl *bu-ur* "cave, depth" designates as *u* Akkadian the divine mother[0] *Istar* (5" 36. 9a, B 8691, Barton 365). For the representation of the mother-goddess with the child or the tree of life from which the "man" Y emerges, in the Babylonian etc. Seal Cylinders, cf. pl. 155, nos. i-2, 4-5. From Babylon the mytheme of her underworld journey in the Astarte-Adonis legend reached Byblos in Syria, which had been related to Egypt from ancient times, and there merges again in the cycle with the Isis-Osiris mytheme. In Byblos, Isis, seeking her celestial spouse, the dead Osiris, in the form of the swallow (p. 211), finds him enclosed in the trunk of a tamarisk tree (epsixx) Tivl, according to Plutarch, de Is. et Osir. 15, probably a mistranslation of the Egyptian tree-of-life name, see main section 15). The Ark of the Dead had been driven there by the *sea.* The winter solstice myth also sounds through in the Egyptian tradition of the figure of Isis as earth and field goddess *(Sochit, Sochet)* and as underworld goddess *(Amenit,* the "Western"), the "underworldly depth", which returns the "light of yesterday" to the "today". So she also appears as "Amenit, mother of Râ", the cosmogonic god of light, as the primeval mother *Hathor and*as goddess of the depth of the water, of the sea, i.e. of the smallest,, worm layer"-

Accordingly, we find her sacred escort bird, the wr-vogelaufdem H, the swallow, in Greece as sacred to Aphrodite, and therefore also on the H orWinter Solstice site of human life, on the grave, as an Attic lekythos shows the swallow sitting on a funerary stele[88] .

The ß-bird is the bird of light and life, of dark and light color, as its robe is dark above and white below. Such a garment, white in front and black behind, and a swallow (of wood or clay) in the hand, was once worn by the precentor of the giving children's procession on Rhodes and Samos, who sang the swallow and the Lenz, a custom that still takes place in Greece on March 1[37] . The swallow announces life, it also announces death according to ancient Greek tradition (Artemid. II, 20 aepi xeÄiöovwv ëv r<â rrepi ilavdrou Ädyco OTIJIVT)-ofhjoop.at). She is the sacred escort bird of life and death, which in Germanic-Germanic folklore heralds the spring like the bride of the house, and death when she avoids the house[38] .

And if in the XVII. Chapter of the Egyptian "Book of the Dead" the turn of life of the dead, his resurrection, the "coming forth in the daytime", is represented as the parable of the sunrise (originally of the winter sunrise), so we see on sheet X of the Papyrus of Am the sun barque of the morning sun god Râ with the Khepera or Chepri (Scarabaeus) head, on whose stem the sun eye of Horus^g is depicted, while on top of the stem as escort bird the swallow *ur* sits. This *ur-t*-ship '%=<", which is guided by the swallow

the sun eye back, is proven since the old realm. In Greek time the sun's eye of Horus ^5 W-J/ *(udchat), which* was destroyed or devoured by the latter as the power of darkness in the winter-solar battle of the hostile brothers Horus and Seth, is also called *ur-t.*

Cs

From , ,ur"-times, as far as its flight from north to south still reaches today, as far as once the ship of the dead with the ß , ,ur"-sign (plates 83-84) and the Y-sign sailed into the Red Sea and on the Obernil, the symbolism of the "Ur"-bird connects Occident and Orient as spiritual trace of the migration from the north.

If we now again cast a glance back into the "Book of the Dead" of that Tuatha kingdom, the megalithic burial culture of the great North Sea circle, it will be completely understandable why the halved (upper-worldly) "worm layer" appears as a symbolic ornament in the burial house. As a wishful sign for the "coming forth by day", for the transformation and rebirth of the dead, for a "new year", a new life, for a coming forth from the ß *ur,* the "underworld", Latin. *or-cus* [vgL *or-ca* "barrel", "vessel with wide belly" and *ur-ceus* "water jug" andwr-wa (*"rc-"a)], as also the dolmen in the 16th century in Portugal was still called *or-ca*, Gothic *aürahi* "grave, grave site".

No. i. View into the passage tomb of Gavr'inis, Morbihan, NW France. Halved (upper-world) worm layers, on the left upper side again snake representations, as in plate 54, no. 6.

No. 2. stone from Tibirke, Holbo Herred, Denmark (j. St. Zt.): Fragments of halved worm layers, similar to Gavr'inis.

No. 3. stone slab from the burial mound "Havarhaugen", near Skjojlingstad, Karmoen, Norway (older. Br. Zt.). The world, year or life tree in the ß of the 8-arched, halved worm layer (for the motif see pl. 164).

No. 4-5*:* Grave vessel found in the dolmen of Baden (Morbihan), which was already discussed above in the treatment of plate 50 (No. 19-20, cf. p. 196). The vessel, which probably stood symbolically upside down, with the opening downwards, shows at the neck the representation of 3 equal-centered circles unrolled in No. 5, the upper, upper-worldly half of which is reproduced radiantly, while the lower half is only indicated in dashed lines. In the center, in the ß the " year" hieroglyph of the 6-points around the center, which are only partially "visible" in some (= 4>, cf. pl. 50, nos. 33-38 and pl. 65).

No. 6. burial vessel from the necropolis of Susa (1st period), Mesopotamia, recent. St. Zt.: halved worm layer of 5 arcs, in the O the 10 points around the center, thus the old Arctic-Atlantic *decimal* year, cf. Sumerian Egyptian fl = "10"; at the rim X-cross row.

Nos. 7 and 8, types of the oldest dipylon vases from Attica. No. 7 found in a tomb near the Areopagus, Athens, No. 8 in a tomb below the Odeion of Herod Attikos, Acropolis, Athens. The first shows the bisected, upper-world worm layer or labyrinth representation of 8 arcs, in the smallest arc Q the X "year" sign. The second is a system of 6 arcs: in the CI is the "double- axe" sign X, the X or >4 sign (cf. p. 56) arising from the X, the 24th or winter-sun-turning rune of the long runic series (Anglo-Saxon *d<zg,* Old Norse *dagr* "light", "day") in the sense of the yearly cycle, the turn from winter power to light ascent. We will come back to this in detail in main part 24 (The sign of the "double axe") and 44 (The "bull"). As we will see immediately in the treatment of plates 63 and 64, the original sense of the labyrinth myth is this: around 10000-8000 B.C. a constellation of the "bull" (bison, buffalo) with the son of God, the year God, was at the winter solstice at or in the Q, or in the "worm position", the "labyrinth". As the investigation will show further in main part 44, this stein-image animal has been the "bull", the last *general-North-Atlantean,* winter-solstice stein-image symbol of the Old and New World, which still dominates the Late Period as a sacred tradition. Still in the Anglo-Saxon rune song to the O rune the explanation *ur morstapa* "the Ur (bull) in the bog (urspr. = "sea") striding" is given[39] . Especially the eastern Mediterranean area and its hinterland, the whole Near East, is still under the sign of the "god in the bull", the symbolic animal of his winter solstice stela. In the calendrical-cult-symbolic formula or shorthand, the god, the "man -|- bull", becomes the man-taurus or bull-man of the Sumerian-Babylonian seal-cylinder, the *Mino-tauros* in the 0, in the "labyrinth" of the Cretan tradition. Therefore, in the Creto-Mycenaean representations, the winter sun-turned bull bears either the -f- or x or M, the double axe, the, Jabrys' ' between the horns (cf. Plate 463). Therefore, in the Creto-Minoan palace ruins ofKnossos, the cult symbolic "Labrys" o|<J was found in the earth,ina burial pit-like cult room □. It is the right repository for the symbol of Mother Earth in Crete, as among the Yoruba of West Africa, where the cult festival of the Oja with the double axe also takes place at the winter solstice at the water. Therefore the sky god, the god child with the double axe, *Zeus La- brayndos,* was born according to Cretan tradition also in the cave (= CI). And accordingly the Labrys appears on Cretan sarcophagi, as of Hagia Triada, in symbolic double arrangement X (= (Xj) as grave stele, and on it the escort bird, the *swallow!*

The whole complex originally belongs to the South-North Atlantic cultural area of the late Magdaienia, as our investigation in main sections 24 and 44 will show.

The "Labrys" was the symbol of the Mother Earth, the Great Mother, the All-Mother, the God-Mother and Mother-Goddess, in Crete as well as in the Near East (Caria, Lydia). The priests of the Phrygian *Matar Kubile,* which is called *kybelis* (xvßsÄu;) after the axe and *kybela* (Hesych. 5, KvßsÄaâvrpa xai -SuÄap.oi) after the "mountain", the "cave", lead these "Labrys" in the ritual *dances.* And the "mother Kybile", which was also native on the ZcZ"-mountain Troy, whose cult places were the *mountain caves,* is here also again identical with the Cretan mother goddess; in the /<2"-cult cave of Crete the Zeus-boy is supposed to have been born. As *Meter oreia* (Mtjrrjp opeia) "mountain mother" she is connected, like the Hittite mother goddess of lasili-kaja (Jazylykaja) with the "lion" as attributes, to whom

Hom. hymn. XIV, 4 also *wolves* joined (Xihaov HÄayyti /apditcov re Äeovrcov). Kybele is said to have been suckled by lions as a child, like the twins Romulus and Remus by the she-wolf. The "Great Mother" of the Near East, the Mother Goddess and Mother of God Earth, "Materdeumidest Terra" (Macrobius, Augustine), with the two lions to her left and right, is connected by this symbol with *Astarte-Iëtar* and her Sumerian precursor, the *Baba (Ba'u).* In Sumerian, "lion" means *ur,* which also means "dog" and "man": but the ideogram *ur is* a variant for the "radiant *ur"* CI or A (Plate 73, nos. 23a-b, cf. 22a-c). And as we shall see in main section 37-38, the two lions *ur-ur CI* CI resp. AA are only a younger oriental substitute for the two *wolves or dogs of the* same name as winter solstice and sunrise symbol. They flank in the "Book of the Dead" just as the DCI-sign of the so-called "two mountains", in which the sun is represented at the "going out in the daytime" cQa, as the sun day gate, from which the Babylonian sun god Samaä rises between the "two mountains" m (Taf. 401).

This myth and this symbolism is "ur "old Arctic-Atlantic origin, that the man, the dead as *Who wolf (= ur-yl-) from the* d *(ur- =ul-)* or d d, from the winter solstice and theWinterson- nenstillstand **(f)** smallest sun course arc in December and January), from the "two mountains" comes forward (see main part 11). After the "cave" d, the "two mountains" dd, Kybele is called the "mountain-mother" (Mii]rr)O öpeia).

It is an ancient North Atlantic myth that connects Egypt and the Near East. And it is no coincidence that Isis comes to Byblos as a swallow to find the dead Osiris, after that city, whose Greekized name (BvßÄog), *Egypt.Kupnj,* assyr. *Gublu,* Hebr. *Gébal, is* related to a Semitic *gebet* "mountain" or *qubba* "vault" (= d) and is identical with *Kybelè,* the Phoenician city mentioned in Steph. Byz. after Herodian, is[40] .

The "cave-mother", the "mountain-mother", represented with the wolves or lions or with the serpents (!), the Kybele appears in the oldest Greek designation as *Kybëbë* (K/ußrißr], at Hippon. frg. 121B; Anakr. frg. 11; Charon Lamps FHG IV, 627b, etc.), a.word of Lydian origin. The Phrygian word *Kybele* is related to ingiloi-karthw. *khuvil* "cave, grotto, cavity," as is the Lydian *kybëbë* to grus. mingr. *khvabi* "grotto." Its emblem, the sacred stone axe, is the Carthwestern *khuva, khua, kheva (khua)* "stone," Arabic *ka*ʳ *aba,* the "stone" as "house of God" *(beit Allah)**[1] . Here, too, there are ancient backward relations to Arctic-Atlantic: Finnish, veps., estn., liv. *kivi* "stone," votj. *kö, cerem. kü, küä,* ers. mord, *käv* "stone, rock, mill," magyar. *ko,* ostjak. *keu,* n. lapp, *gäddge,* sv. *kedge,* en. *kädgi* (Donner p. 301). As a designation of the grave house, the stone house, the mother house, "mother stone," the mother cave, the pre-Indo-European word has come down only as the name of the magnificent stone cist □ (!) of *Kivik,* Ksp. Mellby, Skåne. The "Kivik" grave dates from the older Bronze Age: it shows, apart from the conical stone (p. 153/154) between the two axes (= double axe) above the ship of the dead, the two wolves, the 8 priestesses of 4 each on both sides of the altar with the homage top and underneath the Q-shaped cult or court, details which can all be traced in connection with the megalithic culture through the Mediterranean to the Orient. I will discuss them in detail in my mentioned special publication about the Palestinian megalithic culture. Until today this name is in the German vernacular as *"Gäweken"* or "GeueAen-Stein" near Nienburg, *Gibichensiein* near Halle, *Hübichenstein* near Gruna, Harz, also as *Gevekenhorst,* compare Anglo-Saxon. *Gificancumb,* handed down. *Gibich, Hibich* is also called the king of the "Üller- ken", the Hulderen, the megalithic grave and tumulus inhabitants, the Nordic *Jordfolk* or *Biergfolk* "earth people, mountain people".

The first part of the names of the *Ku-belë,* or *Ku-bëbë,* the "cave"-, "mountain"- "stone mother" is a root *ku,* which is also in Sumerian n resp. A "Ä" etc. "io" beside *bu-ur* "cave" etc. (<() is present, as in *ku (azag)* (pl. 73, no. 22, cuneiform <(^) "shine, shining," as well as *kuku, kug* "darkness, gloomy, black, sunset" (erébsamsi, synonymous with the base form <(i.e. Q resp. A etc."> sw). It is the winter-solar mystery of the "shining *ur"* n, the "shining cave". Likewise belongs to this the Sumerian grave house ideogram □ *ku* (JET) "to dwell, to settle down, to lie down, to sleep" and *kür* ('.' cuneiform *ku-u'ür)* "land, mountain", the North Atlantic symbol of the 3 points of mother earth; compare Old Ind. *ku* "earth, land, ground".

The second part of the name of the *Ky-bele* contains a word which will have meant originally "stone axe" and will have been transferred afterwards to the whole name of the mother earth, in whose house □ the X or is located, like the "Labrys" in Knossos. *Kybelis* (xvßrjLu;) is the "mantic axe" (ö [lavriHOG xÄsxug), the divining axe in the "place of oracles," the Wint ersonnen wende- ortin der Mu ttemacht, the Mother House (see below p. 224), or *kybelë* (xvßéAr)), as also *theRhea* ('Peir)), the mother of the Cretan Zeus born in the cave of the double axe (Nonn. 10.140) was called *kybelëis* (xußeÄriE) "the one of the axe".

This second part of its name is again related to Sumerian *bal(ag),* Assyrian, *pilakku,* Sanskrit. *paraQU* "axe, hatchet", Greek, *pelekys* "double axe, labrys". Also the Lydian *labrys* (Ädßpvg) contains the word for "stone" *läas* (Ääag), which is also preserved in Old Saxon *lëia* "rock, rock slab", Low Rhenish, Low Italian etc. Lei "slate", Middle High German *lei(e)* "rock, stone, slate", Old Irishli*(a)e "stone".*

And the question arises, whether the Lydian *labrys,* which is contained in *labyrinthos, is* not a winter-sun-linguistic-cult-language inversion form of a **bal-uru-* to **lab-uru-* (see further main part 24). This *b-l-* resp. />-Z-form would then also be present in the Old High German *felis, felisa* "rock", Old Icelandic *ff all* "mountain". And also here the semasiological overall picture points to an ancient *stone-age* origin of cult symbol and theophore name. Further carries itself, in how far this group is again related to the Germanic word *"Barte",* the runic name of the double axe M or the axe (p. 163 cf. text fig. 26, no. 3 a-c), which Anglo-Saxon still means *stan "*stone" or *sunt* "arm of the sea" ("Meer") and *dceg* "day" (plate 7, no. 16-17). The *Stanna* is still known to us as an Old Gaulish goddess (CIL XIII 950-954) among the Petrucorii (Périgueux), presumably a goddess of the source-mother earth in the waters, in the (1.

The second form *Bëbë is* also present to us in the name of a city in Phrygia or Pisidia **Baba,* which is preserved in an inscription found at Killidj north of Lake Buldur as *Babënos ,* 'from Baba'[42] . This same name is preserved for us in the name of the Old Sumerian mother-goddess *Baba* (later *Ba'u)*, who has been worshipped from the time of the Faratexts to the latest Babylonian period of history, and has always been equated with all later and local mother-goddesses. Her name is written in the Sumerian with a house or gate ideogram, cuneiform sound value *Ka* = akkad. *bâbu* "gate" (Barton No. 154). This *Ka,* Akkadian *bâbu* "gate, gate" is present in the Sumerian name of the ancient cult city *Kâ-dingir* "gate" or "gate of God", which in Akkadian is called *Bâb-ilu* "gate of God", and in the neo-Babylonian form *Bâb-ilâni* "gate of the gods" in the Greek to *Babylon* (BaßvÄcév) became[43] .

Another name of "Ka-dingir" or "Bâb-ilu" "gate of God" was Sumerian *Uru-azag-ga,* the "shining" or "radiating city". The earlier (p. 199) already mentioned Sumerian ideogram *azag* or *ku* "shining, shining", to which we will come back several times, is the "shining "r" r" (<0 (cf. pl. 73, nos. 22-23). *Uru* means "dwelling, locality, city", *Uru-gal* (eig. "large

City") the "underworld", the "grave". *Uru-azag-ga* = the "shining *Uru"* was also the name of the cult city of Baba or Ba'u, Sirgulla(ki) = Lagaä, which must have stood in close connection with the Chaldean *Ur*[44] , and is also called "Uru-azag-ga" in the Tello inscriptions. The main goddess of this old cult city, the "mother of Sirgulla" *Mal-tüm-dug, is* equated in the list of gods (2 R. 59, 27 Rev.) with the goddess *Baba* (Ba'u), whose temple was in "Uru-azag-ga". In the Gudea Cyl. A 2, 28 she is called "daughter of the radiant (pure) sky" *(tur-an-azag-gi tu-da)*, that is - "daughter of*". The name "Bâb-ilu" is by no means of Semitic origin: Akkadian * resp. *ilu* for Sumerian *an (Anu), dingir* "God,Heaven" is, as our investigation in the main piece 39 will show, just as , ‚ur' '-old North Atlantic, as the *baba, babu.* This is already indicated by Sumerian (e.g. Gud. Cyl. B XVIII, 4), *thatilan* (=akkad. *ilân)* "above, high" (C.T. 12, 4, 24b), as well as akkad. *ilu* "god" (C. T. 25, 18, iib) and as *nab* also denotesthe sun-god *Bel*With the dynasty of the people from the west, the (2057-^{T} 75^) "Babylon" became imperial capital of Chaldea and the title *Sar Bâbili* "King of Babel" appears. In 1758, when it fell into the hands of the Kassites, who were also of Nordic blood, the first Kassite king Gaddaä called himself "King of *Bâ-bâ-lam",* a name attested in the simultaneous Egyptian transliteration as *B-b-r* (pronounced *B-b-l) in the* time of Dehutmes III.

The *baba-* or *babu-ilu,* the "Gate of God" or the "Mother of God" is an ancient symbol of cult language, which can be traced back over Near Asia, the *Ku-bëbë* and the Armenian goddess *Ba-ba-a,* further over the Scythian peoples to the far north, the ultima Thule. *Kâmennaja baba* "Stone-Mother" is the Russian vernacular name for those stone, originally wooden god-mother or mother-earth stelae, which can be traced on the burial mounds from the Ukraine in the Don and lower Dnieper region over the area of the Scytho-Siberian culture and high beyond. The figure carries the vessel with the water of life in the hands or holds also the child on the lap (see my later special publication "Mother Earth and her Priestess"). *Stara Baba* "Old Mother" was the name of the figure with the child, which was sacred to all Siberian peoples and of which already oldest travelers like *Herberstein,* in the area of Obdora, not far from the mouth of the Obi on the coast of the Arctic Ocean, reported. The sitting figure would have had her son on the lap, and he again a small child (= the reborn son of God).

In Middle High German she is known to us as *bäbe, höbe* "old woman", "mother", "grandmother", Bavarian *Bäben "*old little mother", Slavic, Polish *baba* "woman", Lithuanian *böba "*old woman".

The fact that this is not just a children's slang word is proven by the uniform calendar-cult-symbolic relationship for the old-world, evening-morning circle. The *Baba,* which is also called *Babiabinka* and *Bibiabinka* in children's songs[45] , is still connected, for example, in individual parts of Carinthia with the *Berchta,* the "shining one", the mother earth in the winter solstice, as *Berchta-Baba*[46] . The Germanic Gebildbrot also bore her name. Swabian *Babe* "bread", is calledin Upper Saxony, Silesia, Posen an Aschkuchen or Gugelhof, a cake baked in a mold with a hole going from top to bottom, so a (g) sun cake.

The *Berchta baba,* the winter sun-turned "white woman", is cultsymbolically the same as the *Kâmennaja baba* the "stone-mother" of the grave-mounds, who brings back the water of life or the new life. And also the still living expression in the German vernacular into the *Baba (Babe) gehen* = "to go to sleep" points to the entering into her womb.

We come herewith again to the other names for the labyrinth already proven above (p. 208), the "Wurmlage" or "Windelbahn", to the *Babylone,* the *Babylonsturm* or *Babelsberge.* In connection with the Russian mother earth, the grave mother, the "stone Baba" it is now of greatest

Importance that the name *Babylon* is used in Russia for the labyrinths, and these labyrinths can be traced up to the coast and the islands of the White Sea, in the areas inhabited by Lapps and Finns. The famous naturalist *Ernst von Baer, on* his journey to Novaya Zemlya (1837), found them on the island of Vier in the Gulf of Finland and further on in Lapland, on an island in the bay of Wilowata, then at the village of Ponoi near the mouth of the river of the same name; the latter monument was made of very heavy stones, so that the construction "could not be carried out without the union of many strong men and with some perseverance". About age and origin he could not find out anything more; only the name *Babylone* was still communicated, which is handed down to us already from the year 1592. According to this Russian report, in prehistoric times a Karelian prince *Walit* or *Warent,* as a monument to his victory over the Norwegians at the Pogost, i.e. on the shore of the Warang Fjord, is said to have "set down an enormous stone, over a fathom (i.e. 6-7 feet) high, around which he built a *twelve-year* wall (cf. plate 62, no. i and plate 64, no. 1) and called it *Babylon*".[47] Here also the old meaning of the calendrical-cult-symbolic stone setting as cult and honor place, "votive church", would still be present.

As reported by *Aspelin*, the Russian explorer Kelsieff, who toured Russian Lapland in 1877, also noted three labyrinths on an island not far from Solovetsk Monastery in the White Sea, and two or three on the northern (Murmannian) shore of the peninsula.

The common Russian name *Babylon* or *Vavylon* is connected with the legend of the "Babylonian Empire", a medieval Byzantine legend, in which - as Krause had already clearly recognized - a fusion of the Umordian winter solstice myth and its cult symbolism with the Old Testament legend of the Babylonian tower building took place, in which also the old sky and light god, the savior and son of God, the *U-,* Slavic *Ilija, the* Russian *Ilija Muromez,* the *Boga-Tyr, the* "Great God", the *Il-marinen of* the Finns, became the "prophet *Elias"* (p. 165).

According to this Slavic Troy legend, Babylon is said to have been desolated by a plague. The inhabitants returning after the extinction of the plague elected by an oracle a *foundling* (motive of the "exposed" son of God and savior in the "basket" or "nachen" [tree] etc.) as emperor, who received the name Navchodonosor (Nabuchodonosor). He rebuilt Babylon over 7 rocks or hills (= <'), with only one *gate* leading through the *jaws of* a huge *stone dragon,* whose body lay ringed all around the wall. In the city, all buildings and objects were marked with this sign of the curled serpent. As a result of transgression of a commandment (whose calendrical-mythical designation I cannot discuss here for lack of space) the later inhabitants are destroyed by the stone dragon that has come to life and the country around is deserted by it. The three messengers sent by Emperor Leo VI of Byzantium (f 911) to the desert Babylon to seek relics of three saints buried there, have to pass through the *thorny vmste* (winter solstice motif of the evergreen cathedral tree, bramble bush or machandel tree, Quickolter), in which *cold blowing* snakes and dragons dwell, to the great dragon, which they see on a i8stepped cypress wood llet/er built above (s. Taf. 50, No. 29 and main item 11). They win the precious, although on the *way back the* dragon was awakened, raised its crest like the *waves of the sea* and began to hiss violently[48] .

These horned dragons *(muihus&u),* a cosmic-symbolic calendrical "shorthand" of *wolf* + *snake* also with *eagle, have* become known to us as gatekeepers, i.e. Z>aZ>w-keepers, from the excavations of Babylon. In colored glaze stones this symbol was attached to the gates of the city at the time of Nebuchadnezzar II, like e.g. the *Istar gate (Istar-bab-),* whose both gate buildings were decorated with rows of *dragons* and *bulls* in colorful enamel tiles. The street outside the gate had a row of *lions* on both sides of the flank walls*, ur-ur*. The gate was the beginning of the processional road that led from the Istar Gate in the *north,* through the "Gate of God" district of *Bâb-ili* to the *southern gate of the* same name; in this district was also the temple of the Akkadian God-Mother and Mother Earth *Istar.*

For the further connection with the German "Babilonie", the "Babelsberg" or "Babelsturm", the "miracle mountain", it is also important that the cult place of Babylon, the holy *tower, Etemenanki* "foundation stone of heaven and earth", with the complex of the "holy house" and that "holy gate" or "God"-gate *Bâb-ili* (sumer. *Kä-Dingir-Ra) was* situated at the *south end* (!) of the Istar procession road. This tower was a "spiral tower", a "revolving castle", with a spiral corridor running all around, like those "revolving castles", wall castles with an entrance spiraling up around the hill or mountain, which can be traced from the British Isles (among others the "Broch of Underhool", Shetland, with remains of menhir stones, also on the Isle of Man) through all of Central Europe as prehistoric monuments to the south. I hope to be able to treat these cultic plants in a special publication later. A still existing monument of that "baby-icon tower" is the well-known minaret of Samarra on the bank of the Tigris, a snail-shaped tower, whose outer spiral tapers upwards to the top[49] .

We have to see in the spiral tower, the Assyrian temple tower, the *ziggurat,* as in the Mexican Huichol pyramid (p. 109/110) and the Egyptian stepped mastabas or pyramids (as e.g. of Sak- kara, which are also brick buildings like the ziggurat), the symbol of the solar arc year: they are the solar ladders of the Son of God, the Heavenly Child, the Savior. The Sumerian name *E-temen-anki* "foundation stone of heaven and earth" still clearly indicates the connection: the top is the place of the highest sun position (summer solstice, the house of the king of heaven), the foundation, the underworld, the winter solstice. *Kigallu* "underworld" was then also called the base of the tower. The uppermost of the floors (of which there were 7, according to Herodotus (I, 81) 8), was the high sanctuary covered with blue-enameled bricks, the high temple, the "wedding house" (*èahurru) of the* mountain of the gods *(ekur), the* son of the gods *Marduk^,* the dragon vanquisher of the primordial chaos (= winter solstice). "Its top shall reach to the sky", say the Chaldean royal builders. The cosmic sense of the turning tower, which was given a square shape as a temple tower in the Babylonian brick building technique, remained proverbial: "This is the 'Babel' that I have built" (Dan. 4, 26). "One wants to build steps to heaven" (1 Tim. 3, 13).

If we now return to the *Baba, the* mother of the "shining *Uru",* the "mother of God" or "gate of God", it is not surprising, but not to be expected differently, than that her festival in Gudea's time was still the *new year festival* (!), Sumerian *Ud-Zag-Mu* on inscriptions in Lagas. For the ideogram", *ud "*day", "light", "sunrise" see Taf. 69, No. 22: it is the coming forth from the turned fl. But the Old Sumerian New Year festival was the winter solstice: and accordingly the first month of the Old Sumerian calendar after the *Baba was* also called Ezen-[1XaA] *Bdba (construction).* On this day of the "sacred marriage" of heaven and earth, of the celestial and terrestrial arc O or v = xx respectively "< (see main section 19) the "marriage gifts" were then offered to the deity[51] . It is the time in which originally the salvation-bringer child is born, the later Babylonian *Marduk,* whose New Year festival is then, however, in the spring equinox.

In the Sumerian-Babylonian astral symbolism the same connection is preserved as in the Cretan "labyrinth"-mythe, where the "man- bull" is in the fl. The main star "Wega" (akk. bélit balâti) of the constellation "Lyra" (akkad. *enzu* "goat") is called in Sumerian "the most shining star of the goat: the *bull deity, messenger of the goddess Baba (Ba'u)".* A goat is said to have fed the celestial boy Zeus born in the Ida,.cave".

We have now seen that the *bull* and the *dragon were* still found at the gate of the Istar gate to the cult city *Bâb-ili,* and that the *southern gate* "Bâb-ili" was at the same time the entrance to the adjacent "Babylon tower", there where the "maw" of the serpent, the dragon, the worm layer is located, which thus opens in the winter *solstice*, in the *Baba festival.* For the ancient North-Atlantic origin of this cosmic-cult-symbolic installation, see Taf. 27, No. 3, Tat.186, Taf .50, No. 29, the horned serpent with its head in the south and the *ladder,* etc. The "God's Gate" of *Bâb-ili* or "sacred gate" *(Kä-sikilla,* Akkad. *bâbu ellu),* was the "closed door" *(dalat parku)* and has a special meaning in the ritual of the "suffering and triumph ofMarduk". In the 6th month *(Ulülu)* the festival of the "opening of the door" took place: the "door" then remained open from the 4th to the 6th of this month for the procession of the light god Bél (= Marduk) and Nabu. The festival of the opening of the door (sumer. *Be-Kd,* akkad. *ptt bâbi)* also calls the new year festival ritual (Z. 440). Accordingly, the gate was closed and walled during the whole year (dalat parku, dalut arkabinnu, dalat birru).[62]

If we now take into account the fact that the Babylonian New Year Spring Festival took the place of the Old Sumerian Winter Solstice New Year Festival, the original picture becomes clear. The New Year festival at the time of the Amorite Hammurabi dynasty in Babylon[63] lasted *twelve days* (cf. pp. (8) and 58): it is the high mass, the liturgy of the suffering and death, the underworld journey and resurrection of the Son of God, the Savior, the Dragon Overcomer. From the preserved descriptions it is clear that the New Year celebration, i.e. the winter solstice celebration, is at the same time the world year celebration. The high priest recites the creation song Enuma elisvor Marduk "from beginning to end" on the evening of the 4th day (of Nisan). The statues of the gods are then *veiled that* evening (cf. p. 208) until the next morning. On this 5th day then also the burning rite takes place, and a prayer before a brought white bull by king and priest together:

"Divine bull, shining light that illuminates the darkness."

On the 6.-ii. Day follows the great passion of the Lord, his suffering and death, his underworld journey and resurrection and resurrection, the parts of which are not preserved to us. A text from Assur tells of a festival play on the 8th of Nisan: Bel, the god of light, is held at the *"mountain",* i.e. at the *place of judgment* at the entrance to the underworld. He is interrogated, beaten, wounded; his clothes are taken from him. Then he is led into the *mountain cave* (= 0), which is manned by guards. Bel's wife, the mistress of Babel, mourns for the imprisoned god. She goes, looking for him, to the grave gate; in the end Bel is brought back to life from the dark mountain. Then the *world creation song* is sung in his honor[54] . On the 8th and II. Day Nebuchadnezzar calls the *destiny* in the *destiny chamber.* This "place of the oracles" *(Sil-sir-sir)* was the name of a chapel of the *Baba (Ba'u),* in her "shining" or "holy city" Uru-azag-ga*,* as also in the temple of her husband Ningirsa the *ki-di-kud,* the "place of judgment" was consecrated to her. In the "rising" and the great "procession" of Marduk on the processional road, by chariot and then by ship on the Euphrates up to the "house of prayer", which follows the celebration of destiny, the Madonna, the Istar-Sarpanitu is in the center of the festive jubilation. Under this name *Sarpanit,* the "silver shining one", we find the *Baba* that *Ba'u* of Urazagga worships at Hammurâbi[56] .

All these details have their Uri-Nordic precursors. And still in the Eddic tradition we find the three "wise" and "white women" of the "later Germanic folk tradition, the

Nomen, who dwell at the "well", at the "foot" of the "world tree" ifc, Volusp. V, 20: "From there come maidens, who know much, three from the hall (= fl), which is under the tree (= ifc); they make *laws,* they gave *life* to the sons of the old ones and *destiny to* the people". As also the ancient Indian tradition of the Vedas reads (Taittyriya Samhita IV, 3: "The three maidens have come on the way of the Rta; the 3 fires with light have followed: one protects the progeny, one the procreative power and one the statutes of the pious". And in Gylfag. 15: "At the foot (JJ of the (world) ash tree (>fc) stands a beautiful hall (= H); from it come the threeMaids, whoseNames are Urd, Werdandi, and Skuld; these Maids bestow life on men; we call them Nomen."

Also in Southern Germany the worship of three nomen-like demigoddesses in cult caves can be proved[56] . It is these three priestesses of the megalithic culture time, the three embodiments of the all-mother earth, the god-mother and human-mother in her pre-life, life and post-life revelation of the winter solstice, in the A, the "three-part" root of the life, world and god tree, in the fl, in the "cave".

As Marduk, the. God-son of the Babylonian tradition, is considered as the son of *Ea* or *la* (see p. 175), the lord of the water depth, the "house of wisdom" (Akkad. *ap-sü,* sumir. *Zu-Ab* s. p. [30]), the creator of man, so *Ea is* considered as the son of *Baba* or *Ba'u.* Because the "god in the waters" is an elemental and seasonal manifestation of the son of god (and god-father) in the winter solstice, and the Marduk is the returned one, the again-standing one, like the Widar, the Odins avenger of the Edda, or Magni, the Thor son.

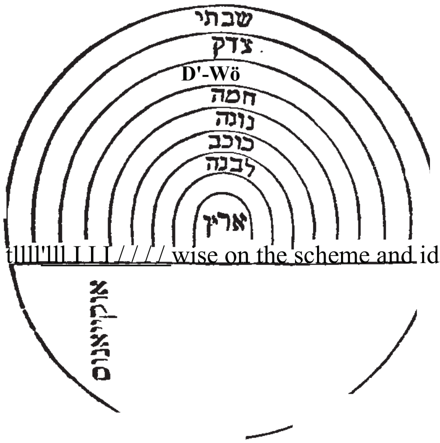
The New Year was originally the festival of the "holy marriage" *(hieros gamos)* of heaven and earth. And Baba (Ba'u) appears as heaven's spouse, as *J$rd* "earth" of All-Father, whose son is the "giant-ace" or "dom-ace" Thor. Baba's sky spouse is called Bel or Ningirsu etc. Ningirsu, the city god in Gudea's time, is called the "Er stborn son of Enlil, the "Lord of the Earth," as Anu (the father of Baba) is the Lord of the Heavens and Ea the Lord of the Waters, according to the Eddic Trinity. Ningirsu's temple at Lagas was called "House of the 50 (E-ninnu)," i.e., "House of Enlil, to whom the 50 belongs."

And "house of the 50" was the Sumerian name of the spiral or step tunnel, the "Babylon" tunnel, the "foundation stone of heaven and earth" (E-temen-anki), as whose gods Marduk and his wife Sarpânitum were considered. The decimal number X 10 points to the fl = "io" year. But the Marduk New Year festival in Babylon is the transfer of the Sumerian Enlil festival in the month Adar, which precedes the spring month.

If we summarize now the total result of this investigation concerning the cult city "gate of God" or "mother of God" *bâb-ilu*, then we have the tradition of an old cult place of the *Baba* or *Babu* before us, with a "Babylon mountain", a Wendel mountain, a "Babylon tower", whose entrance in the south was exactly this "gate of God". At this "Gate-God" the dragon (wolf or dog -|- snake) and the bull were depicted. The cult festival of the "opening of the gate" is included in the new year festival of the Baba, which originally took place in the winter solstice. The sign o or (= cuneiform (Barton 490) mentioned several times (among other things p. (31)), which designates as *èu* "sink", "lower", "be dark", "be darkened", *èumastin* "period, circulation" (Akkad. lému), the[A] *Marduk* and the month Nisan still expressly points to this! It is a variant of that sign *r*\ A (variant - or O), cuneiform <(from < (Barton 365, cf. p. (31)), which as *su* also denotes "period, circulation" *(lému),* the "sunset" (*erëbu sa SamSi),* "cover" (*katâmu),* "judge" (*Sapâtu),* as *u the* god Anu and Enlil, the sun god Samas and the goddess **15 Wirth, Urschrift Textband** lâtar, denoting "house" (bitu) and "wise, prudent" (hasisu), "power" (le'u), and as *buru (bu-ur)* the "well," the "cave," and as w or *a* etc. "io".

In this "mother-well", in the "cave", in the "house" of the "power" and the "wisdom" (p. 148), in the H of the *Baba, ilu* "God" is reborn, there where the "circulation" is over, where the "sunset" is, where the "darkness" is, where the month Nisan brings the turn. There, where the bull and the snake-wolf are in the 0, in the "10", the smallest winding of the "Babylone", there is the "Gate-God", the "Mother-God", the *baba-ilu or babu-ilu, the* Baba-Sarpanit, theBaba- Berchta, the "shining mother", the "white woman".

It is in the Phoenician cosmogeny theBaaw (Betau, Bdavr), the "night" as mother of the *Aion (*p. 164), according to Philo of Byblos, the goddess *Baoth of* the Gnostics, Hebrew *Bohu* "Chaos". Because the winter solstice is the microcosmic, annually repeating parable of the light and world becoming from the primeval chaos of the mother night, from the mother primeval water.



Text fig. 36 (after Wallis Budge: Amulets and Superstitions, p. 385)

Also the cabbalistic world view shows still clearly the "Babylonian" tradition in double sense, when it is said that God created 7 worlds and theseformthe*upper half*of the circular universe; the lower half would betaken bythe world ocean, the Okeanos, a Still in the "Book of the AngelRâziél",a relatively late source, appears this "babylo- tllll'lll I I I //// wise on the scheme and ideogram of the sun's course. arc year is based, like the ££) etc. world picture cardinal points*(att)*of the face circle sun year half below the horizon line represents the underworld and the world ocean.The upper world forms a system of 8 (resp. 9) arcs: the smallest arc A is the one der ^.which thus emerges from the sea, in the Waters is.Above it arch 7 other arcs, the worlds of the moon, Mercury, Venus, the sun and of Saturn. In the A, the "cave", in the smallest winding of the snake, the "worm layer", is therefore the *Baba,* the *Babu* or *Ba'u,* the Hebrew "chaos" *Bohu of* the worlds wer düng.

Mother Earth and her priestess with or in the serpent we can prove, about the representations of the Phrygian *Kybèbè* with the serpents, wolves or lions, likewise again backwards in the minoi-crete of the labyrinth-mythe and from there to the north about the megalithic culture-symbolism. If we now examine the tradition of Sumerian-Babylonian seal cylinders, we see:

Plate 59, no. 9. seal cylinder Metropolitan Mus. (Ward no. 363) and no. 10 of the same (Ward no. 362). In front of a closed gate, beside which the new moon crescent appears (connection of solar new year with new moon), is the "Man-Snake" = the Son of God in the A. On the first seal cylinder the gate still has 3 enclosures (= windings) and bears the X " year" sign in the center. On another cylinder (Ward No. 365) the gate bears the X-sign 3 times one below the other and the "man-snake" at the gate raises the * *ilu* "God"-sign in the hand, offers it to a supplicant. This gate is known from other seal cylinders as the gate of Ea, the god in the waters: it is flowed around by the 3-fold water stream and is located between the , i.e. in the year split, in the winter solstice (vgL Taf.66, no. 15 and 333, no. i and 2, respectively).

The "bab-ilu" is in the waters in the ß and Fl, respectively, in the 4b- On the second cylinder (pl. 59, no. 10), the "Man in the Serpent" holds a branch V figure in his hand (cf. pl. 127). In the first cylinder a figure approaches him as a supplicant. Behind this figure appears the sign 0, in which is the I, the sign of the "hieros gamos", heaven -T earth, which we will treat in main section 19 (cf. pl. 196). In Sumerian "c occurs in a compound in which the „ year" sign □) is located, with the meaning *tu, tur "to* carry, receive"; "to enter, entrance", "conception"; *uru* "dwelling", "to turn"; god "Marduk" (pl. 196, no. 10), while the simple sign)0< *dim* means "shoot" (pl. 196, no. 11). In the Sumerian-Babylonian cult symbolism of the seal cylinders, the sign appears as the foot of the god or tree of life that grows up from it (cf. pl. 147, nos. 5-7).

The same sound values *tu, tur, uru,* to which the Akkadian glossaries give the meaning "enter, entrance", "produce, pregnant, conception", "dwelling", "god *Marduk",* is a hieroglyph, which shows the =f or ^-sign in the "two mountains" AA, the ß ß (see plate 91, no. 34). We find this J *(pa* "shoot", "offspring", *mu* "man") sign, which we will deal with main item 45, on the second seal cylinder (*pl.* 59, no. 10), where this same "God" tree appears, bringing the J *pa,* "shoot", "offspring" (*pl.* 147, cf. 138, no. 1). In front of this tree of God and life, the figure with the bowl of water of life sits opposite the "man in the serpent". Andsimilarly in the representations of the Creto-Minoan cult symbolism the snake is held over the (water of life?) vessel (clay figure group ofPalaikastro, Mus. Kandio), as the priestess of Mother Earth holds the water of life vessel under the throat of the representation of the "horned" or "feathered snake" Ko'loowisi among the Zuni Indians ("Rise of Mankind", p. 275).

The gate with the goddess with the water of life is the gate of the *Baba,* the "gate of God", the *Baba-ilu*, to which the bull, the winter-solar constellation once belonged, that "divine bull, the shining light that illuminates the darkness". It is the *Baba* with the winter solstice bull bearing the n, i.e., ß with the X. One compares for this the representations of the seal cylinders.

Plate 461, no. i (Ward no. 354): The seated *Baba* with the water of life at the winged 11 gate carried on the back by the reclining bull, in which the X is located.

Plate 461, no. 2 (Ward no. 352). The sitting Baba with the water of life at the lying bull, which carries the D gate on the back; above it theX -sign, from which on the left and on the right a branch sprouts.

Plate 461, no. 3 (Ward no. 353). The seated Baba with the water of life in front of the winged n gate on the back of the reclining bull: from the gate the branch (vegetation motif, new growth) emerges on the left and right. Behind the Baba the tree of life.

Plate 461, no. 4. (Weaver no. 387, VA 8461, end of 3rd millennium BC). The seated Baba in front of the IT gate on the back of the reclining bull: from the gate emerge the two branches on either side; next to the gate the -A , which is the x-sign, as on the penultimate cylinder.

This gate representation belongs now to the oldest layer of the Sumerian-Babylonian cult symbolism and disappears in the middle Babylonian time. Only the Assyrian name *Istar-bab* "Ishtar-gate" reminds of the *Baba,* the ".mother of God" or "God's gate". In contrast, we see the motif reappear in ancient form in the Hittite cult symbolism. This fact is of great importance, because it shows that *the symbol is of* non-oriental origin\ This is also proved by the representation of those Hittite seal cylinders. We find there the mother-goddess with the water of life in the radiant ß *ur-arch,* standing on the reclining bull and 15* from which the two branches emerge, beside it the tree of life sign thus the original form of the "gate" H (pl. 81, no. 5; pl. 461, no. 5 = Ward no. 930; compare also Ward no. 915). In another cylinder (pl. 461, no. 6 = Ward no. 939a) the same gate appears as 11 on the back of the standing bull: in the gate the young god; on the left and on the right two figures with crosier (cf. pl. 26, nos. 3 and2), on the right two X crossed lions (Sumerian *ur-ur* = AA). The same young god appears as "Zwiefacher" also in the 0(1 (Ward no. 925, 936,935 = Atlas pl. 298, no. 5-9).

The Hittite symbolism thus clearly shows the more unclouded, older tradition, is thus here never a borrowing from the simultaneous Babylonian, which had given up the motive already at that time!

The older Sumerian tradition still shows the memory of the ancient Umordian myth, which later becomes completely obscured and lost. The "heaven gate" Fl, the *bab-ilu,* where in the *Baba,* the womb of the earth in the waters, "God" *ilu* or X the year of God, is born anew, is the "radiant"' 0. In it is the year division cjt>. In the 0 or 11 is the winter-sun-turning bull, as in the Creto-Mycenaean tradition the bull with the X is in the 0 of the "labyrinth" (pl. 59, nos. 7-8, cf. pl. 460 u. 463), where is the *Mino-tauros,* the„man in the bull".

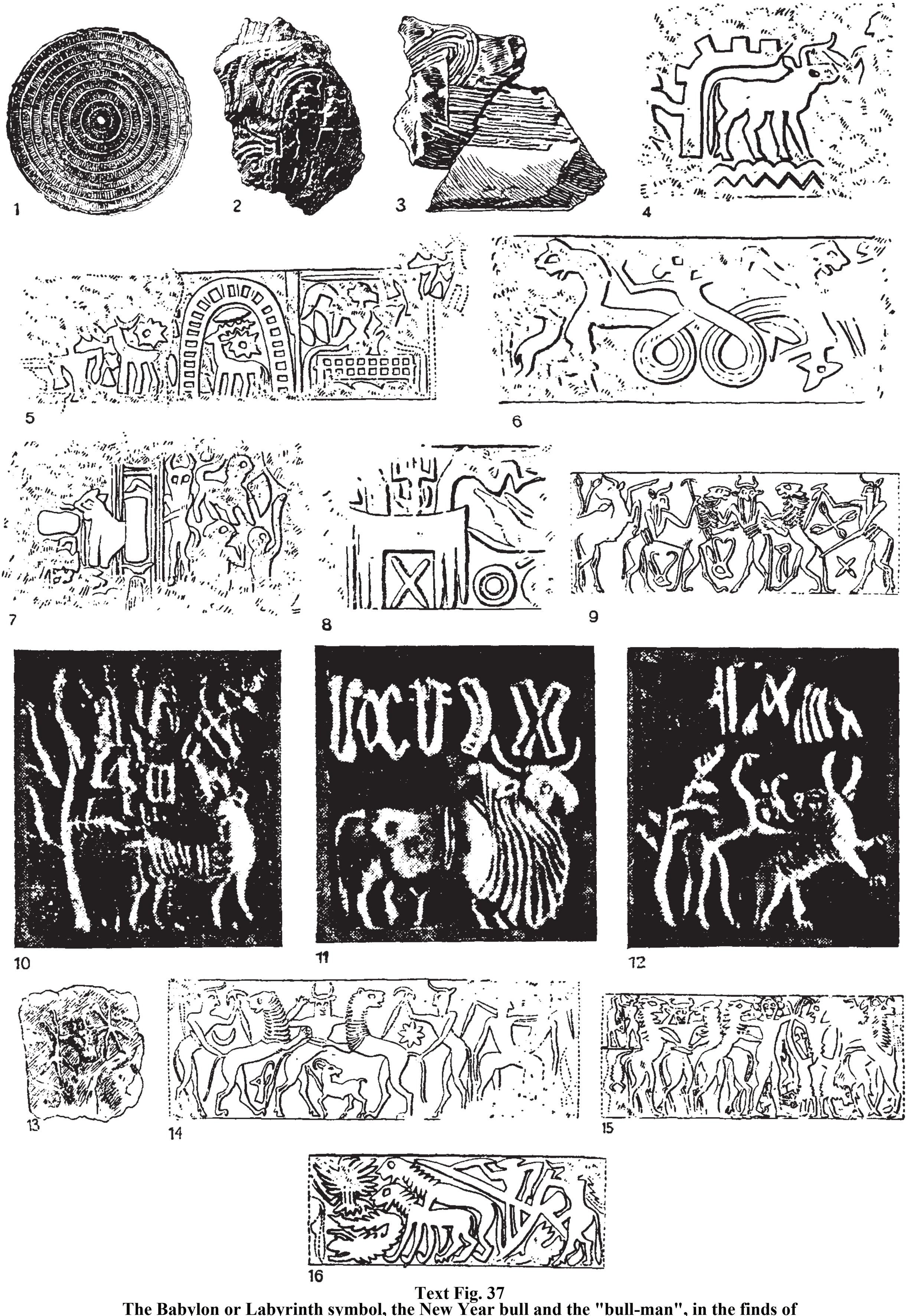
The whole myth of Bab-ilu *„Babylon" is of ancient Arctic resp. North-Alantic origin. Arctic-Atlantic origin are the basics of the Chaldean astronomy and calendar science, which found a local further development there,* when in this southern latitude the old face circle solar year had to be given up, and in place of the winter solstice the spring equinox was set as yearly beginning and beginning of the stem image ages of the ecliptic.

For clarification of the older tradition of Mesopotamia, let us look at the monuments of the earlier cultural layer, as they are available to us, for example, in the excavation report of Fara (text fig. 37).

1. The system of 8 equal-centered circles (F 1040a).
2. The healer of the "Babylone" or the labyrinth, in the ß, in the fight with another figure. He holds in the raised hand the sickle-shaped weapon, the crooked wood (or). The same representation (seal impression?) seems to be repeated on the lower left of the fragment. The whole is closed at the front by a hag- or fence-like structure, cf. main piece 39 (Fara pl. 66f, VA 87441). The crooked wood weapon in the hand of the god is a very important motif, which we will discuss further in main section 31 (cf. plates 327 and 333, no. 4). In another depiction by Fara (Fara pl. 74, no. g = our atlas pl. 333, no. 4) he appears with the crooked wood in his lowered right hand and the split year t> in his raised left hand. The insignia of the year-splitter are also worn by the later Babylonian sun-god Samas (cf. Taf. 39, No. 9), as the king of Babylon, who takes them off at the New Year's festival on that 5th Nisan in the temple of Marduk, and humbles himself, receives the cheek-stroke from the high priest. This is an emblematic action of the *turning time,* where the great *reversal takes place* in the 0 Sumerian w, sw etc. (p. 225) takes place. Hence also that ancient occidental cult custom of the "reversal" of all things and relations, also the social ones. The folk custom of the "reversal" of the objects has connected itself in the Germanic area mostly with the Faselzeit. That it was originally connected with the winter solstice is still proved by the older tradition of the alpine retreat, for example in Tyrol[57] . The symbolic reversal or turning custom lies equally in the Persian-Sumerian-Babylonian *Sakäen-Eest* as in the Roman *Saturnalia* before[58] .

Only after his "turn" before the Son of God and the Mother of God, the Baba-Sarpanitu,

who accuses and intercedes,
that brings down the rich, raises up the low, -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Text Fig. 37
The Babylon or Labyrinth symbol, the New Year bull and the "bull-man", in the finds of Fara (Near East) and Mohenjo-Daro on the Indus River (4th millennium BC)

the king of "Bâb-ilu" receives back the consecrated insignia, the sickle sword and the split year sign |>, the so-called„staff and ring". The later Babylonian cult symbolic scimitar, the sickle-shaped copper sword of Marduk, the dragon fighter, is still clearly recognizable in the representations of the seal cylinders as a development from the scimitar and was originally also a throwing weapon, like the throwing wood, the boomerang, the *caieia, of the* Gauls (to Irish *caithiu* "I throw"). This original form of the throwing wood, as it also the God of the "Babylone" of the Fara finds shows, is proven to us however in the finds from the Brabandsee with Aarhus in Jutland, which of thesog. Maglemose time, thus the fading out jungdiluvialen arctic hom and bone culture of Atlantisch northwest Europe belong[59] .

This (or) weapon is here likewise a parable, a cosmic-calendar symbol: it is the turning around itself, rotating, *returning* weapon of the god, which is motivically also still contained in the returning hammer of Thor (see main part 31, plate 327). The crooked or throwing wood (boomerang) is here the symbol of the continuing, turning and returning half of the year (resp.), as it is still expressed in the Germanic (North Atlantic) rune § "year". But as we will see in main section 18, the year-snake or the two year-snakes in the North-Atlantean cult symbolism bears this § symbol, or the sign § is represented as two snakes circling each other (compare plates 180-182, 185-188). And also here the connection with the North-Atlantic cultural area arises, because in the Babylonian representations the sickle-shaped weapon (so-called *scimitar,* the *'hpS-'*weapon in the hand of Amon-Re and Harmachis of the New Kingdom[80]) is also designed as a *snake* and also in this duplication ( ) as „caducaeus"-rod already occurs in Fara (cf. main part 17).[81]

With such a (or) weapon, the *harpe,* Kronos emasculates his father Uranos, the heaven, when he lowers himself to the "hieros gamos" 0 = to the mother earth Gaia (Hesiod 154-210). Uranos had enclosed his children in the "womb" (= H) of the mother; the *youngest Kronos* "emasculates" heaven at the request of the mother Gaia with the (or) weapon, i.e. by the year-splitting © = (1), which makes the | disappear in the O or H (see pl. 68) or in the 0 or 0 (cf. pl. 59, no. 9, and pl. 196) and "separates" earth and heaven again. Kronos throws the limb *backwards* into the *sea* (D)[62] . For the original meaning of "harpe", cf. pl. 21, nos, i-4.

That the Babylonian cult symbolism likewise still equates the (weapon of the winter-solar son of God and fighter in the H with the snake, secures us clearly the connection of the events in the representation of Fara, text fig. 37, no. 2.

Text fig.37, no.3. the "Babylone" of 8 windings, which emerges from the water: compare the Germanic rune f] *ur* = "water", main part 9 (Fara pl. 27, f. 945).

No. 4. the son of god (fragment), who emerges with the bull from the opening radiating "Ur". The bull still strides "in the water": cf. the explanation of the Anglo-Saxon runic song, h *ur-mor stapa* "bull - striding in the moor" *(mor* = "standing water", urspr. "sea"; cf. main piece 9) (Fara Taf. 66/i, VA 8531).

No. 5. the stag with the in the "radiating *ur"* ("Uru-azag-ga"), on the right the god in the 'f arm posture as "man-serpent", on the fence or gate sign (?); on the left the same as 'f with the bull. Here the older, pre-animal tradition is still present, where the stag was still in the 0: see further below and main item 43 (Fara plate 66/k, VA 8534).

No. 6. the Son of God in the serpent, as "man-serpent" between the two lions AA wr-wr (Fara Taf. 59/d, VA 8552).

No. 7. The New Year's Gate, the God's Gate, the Mother Gate of the Son of God, which bears the A above and the V = Q below (cf. Atlas pl. 59, no. 9), from which the lion (?) emerges. It is the Son of God as "bull-man" who apparently opens the gate. On the upper right dog or lion (?), thus wr-wr; on the lower right the god with the (weapon (Fara Taf. 66/h, VA 6634). In a simultaneous seal cylinder of Abu Hatub the bull-man as "Zwiefacher" holds the t||" in front of Ea: Atlas pl. 333, no. 15 (= Fara pl. 78h), cf. pl. 66, nos. 15-16.

No. 8: The bull with the snake visible on both sides behind his back; between the feet of the bull (|"]) the X „ year" sign; on the right the sun sign Q; above the bull the lizard or toad (Fara plate 68/e, VA 8560).

No. 9. The winter-solstice Son of God in Taurus, the "Taurus-man" in his 3 sections: (from left to right) the pre-winter-solstice one with the 'P and the goat or the goat's head; the "Taurus-man" between the two lions = *ur-ur,* with the goat's head; the Taurus-man with the "year" sign X or the X cross of the 4 Y "Ka" signs (Fara, plate 47, no. a, VA 6582).

The seal cylinders from *Mohenjo-Daro*, at the lower reaches of the Indus, which follow as No. 10-12, may testify to the old overseas connection of this North Atlantic cult symbolism, which once radiated from the Red Sea to the Persian Gulf and from there to the Near East and through Indonesia to Polynesia. We will come back to the seals of Mohenjo-Daro several times. This ancient city at the Indus, excavated by *John Marshall, is* an advanced civilization which goes back to the 4th millennium B.C. and whose seal cylinders, as far as the cult symbolism is concerned, not only show a motivic correspondence with Sumer-Babel, but were also recently found in a tomb of the second dynasty of Ur (2800 B.C.) by Leonard Woolley[63] .

No. 10. Mohenjo-Daro seal. Man in the tree of life and the bull or "lion" (lynx, tiger ?) in the A (seeNo. 7),the "U/'-sign (pl. 73, no. 23), cf. Sumerian n, A", *Su, bu-ru(p.* 225) or *ku* (p. 220 and pl. 73, no. 22), with the R and the "year" sign £0, which also appears in Fara (pl. 32/i) and is also found in Sumerian (cf. p. 227 and pl. 196, no. 10).

No. ii. Mohenjo Daro seal. The bull with an inscription, apparently of a cultic formula. The last sign he bears is the X " year" sign between the horns, as in Crete and the bull with the "bab-ilu" in Sumer-Babel, and the Egyptian New j ahrshierogly phe, to be discussed in a moment, in complete agreement.

No. 12 Mohenjo-Daro seal. The bull-man with the tree of life and the lynx (desert lynx, Lynxcaracal?), which probably stands here (as in no. 10 ?) in place of the "lion", the Sumerian "wr"?

The Mohenjo-Daro seals show us therefore the bull-man, the bull and the "lion" in the A (= H) as bringer of the m (= (D) and X "year" sign, the ideograms of the Arctic and North Atlantic face circle sun year. With the finding of these seal cylinders and their inscriptions also the foolish derivation of the old Indian writing from the so-called north or south "Semitic" is just as finally carried to the grave, as the oriental origin of the old European alphabet by the prehistoric monuments of the north Atlantic, epigraphic culture circle.

The pre-dynastic writing of Egypt, the Old Arabic writing, the Old Sumerian writing and the writing of Mohenjo-Daro is based on an overseas spread of North Atlantic culture by the people of the ships with the **Y** *„man" sign on the stern (Oannes legend of Berossos).*

For the motif of the winter-solar bull as the bringer of the "year-sign", the New Year, in Egyptian hieroglyphics, see: Erman-Grapow, Wörterbuch derägypt. Language, Vol. I, pp. 297-306:

or^! *orwp-t* "horns, crown", also as horn ornaments of a deity. The

Formula is composed of bull's horn \f, burial house, gate □ and o rotary drill cap (?) as determinative of rotation, and also of the sign of the young chick (quail?) hatched from the egg, which latter also appears in the great Aton hymn as symbol of the new life raised by the light of God.

" => *prm wp-t* "emerged from the vertex" (always with the following genitive of a

God), from the emergence of the T oth and other deities (= the North-Atlantean motif, 'God creates by thinking', cf. pp. 97-98)As the investigations in main part 28 and 30, vgL Taf. 304-306, will show, from the "vertex" of the "horned God" the "man", also as Y

This North Atlantic cult symbolism, as the grave house ideogram Q3 *P~ʴ* <is to us, as a stage of the North Atlantic African circumnavigation, likewise abundantly attested on the west coast of Africa (cf. plates 195 and 294-296) and in the same way from the Near East to India (plate 298).The "horned god" is the Son of God, the resurrected and resurrector of the winter solstice of the year and

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Life. This also shows Q^or^ ^zw ' *wp-j*(= "grave house", "grave gate"-ideogram □ with Taurus andX "year"-sign) "to separate, to open", also from time periods (months, years), likewise again in cosmogenic-mythical sense, "to separate from heaven and earth" (Pyr am. texts); therefore also = "to open door, to open the earth, the underworld"

wp rnp-t"to open the year", a) from gods and stars: "to bring a new year"; b) from people: "to experience a new year"(We havemetthe sign {*rnp*"year" in Plate 22, no. 57, , also in connection with Old Sumerian [no. 56].) As "opening of the year" it also occurs in the spelling f o*wrnN0T* ' where the sun sign O and the God who raises his hand to his mouth (vgL Textabb. 29, no. 4, p. 174),areadded as determinatives-

Because the rebirth, the coming forth from the A is the place where the A *u*becomes the A " the investigation in the next main piece will show. The already mentioned passage in the Aton hymn reads: " (It is you) who give breath to animate each (child) he has created it comes out of the womb to the (light) on the day of its birth; you*open its mouth*at the (first) cry and provide for its sustenance.If the chick sits in the egg and peeps in the shell, you give it air to revive it; you create strength for it to break the eggit comes out of the egg to peep as loudly as it can, it runs away on its legs when ithatchesout of it- (cf. Therefore,"'p' *wp ri* meansto open the mouth" and Y<=> *wp-t-rl* the ceremony of the mouth opening in the death cult, which took place with the ancient stone axe (!) (vgL main piece ii and 31). And j 0 resp. or 'Y^y' (i.e. " year" sign, sun and bull's horn) *wp-rnp-t* " Opener of the year", denotes the New Year's Day.For the pre-dynastic origin of the symbolic connection vgL the "New Year bull" with the (j) of Gebel Silsile, plate 20, no. 14

The winter-sun battle between light and dark, the light-bringer and the demnic power of winter darkness, is still recalled*wp ntrw*"the two (disputants)separating two gods (i.e. Horus and Seth)."

This light bull now appears in the same way in the seal impressions of Fara.

Text fig. 37, no. 13. bull's head, right and left the ^ sign, whose left and right upper spoke merges into the bull's right or left horn (Fara pl. 53t, VA 8645).

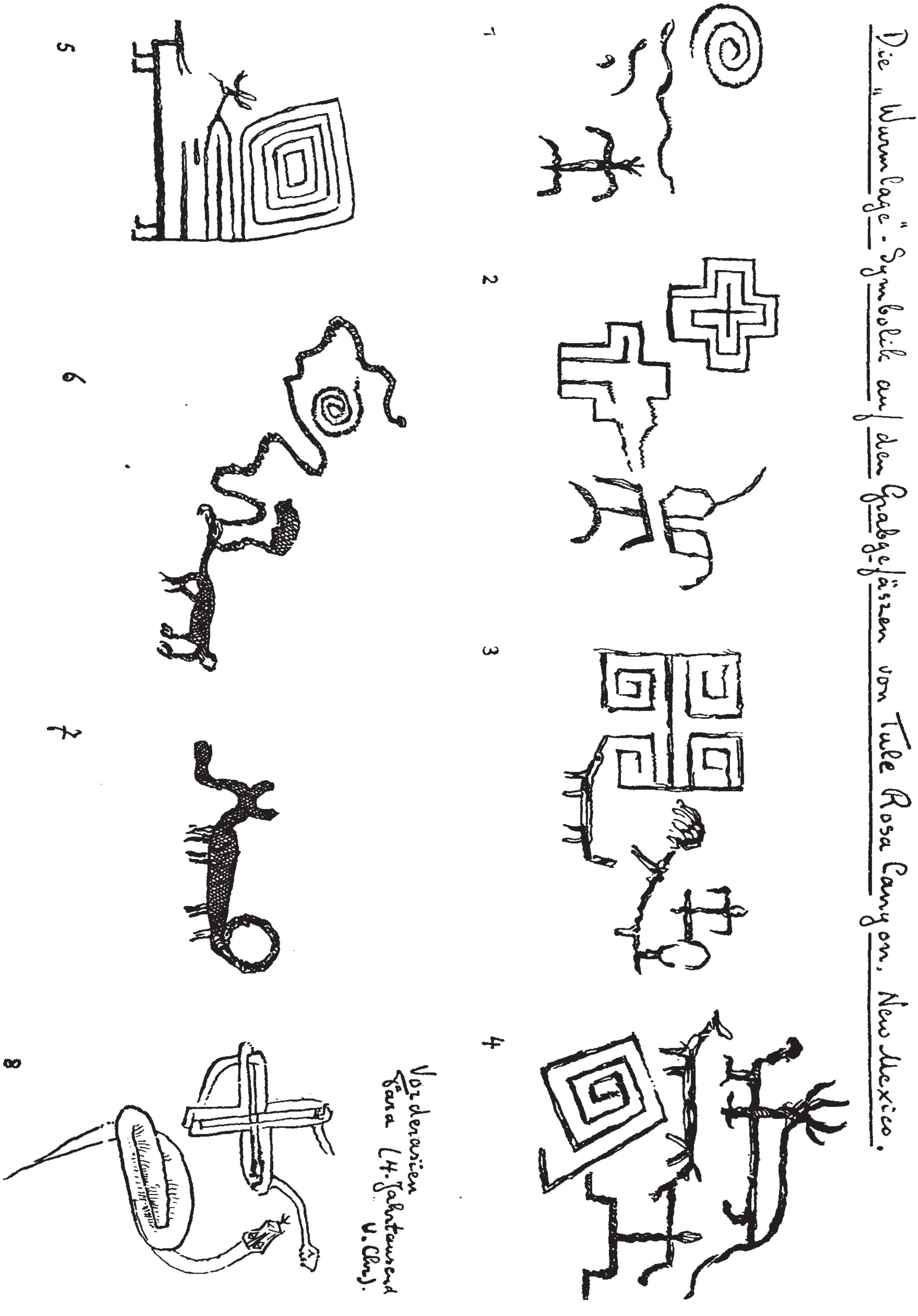
Text fig. 37,no. 14. The winter sun-turned-son of God, the *Man, Min, Utu* (p. 170), the bull-manin his triple appearance, left and right with the 'J'-dagger and the new-moon crescent, respectively the* *Dingir* or *An (ilu)* "God"-sign; in the center the bull-man between the two lions (*ur-ur)* (Fara, plate 46g, VA 6394).

Text fig. 37, no. 15. The son of God and bringer of salvation, the bull-man between the two lions and then emerging from them as the god of light with the °o° head, the 'J'-dagger beside him (Fara, pl. 51m, VA 8654). For the god with the 6 sun circles around the head cf. Fara, pl. 52c and e; with 8 or 8 -|-i sun circles around the head cf. Fara, pl. 5ii, 52b and k. The god also appears with radiant head.

Text fig. 37, no. 16. The god plowing with the two lions, like Jason, the dragon-slayer with the fire-breathing "ur-ur" bull; the scorpion and the escaping „Aar" (see main part 11, plate 95, no. 5). Also here the "parade" with the plow with the two *ur-ur* (AA from 0 D) would be a year symbol and would correspond literally to the Roman *ur-vare* (p. 199 and plate 53, no. 1).

In summary, we can say that the cult symbolism of Fara and Mohenjo-Daro confirm to us in the same way the ancient Arctic-North Atlantic myth, which also forms the basis of the cult site *Bab-ilu* or *Ka-Dingir,* of "Babylon". That still in the younger Stone Age, for example from the Bandkeramischen culture circle of southeast Europe, the motive came to Near East, carried by culture and people waves, which were originally of north Atlantic origin, we could already determine at the *grave vessel* (!) from the first layer of the necropolis of Susa, plate 59, No. 6. Also here Fara confirms the backward connection.

From the excavation finds of Fara the motive of the snake, which is braided around the world or cardinal points or year cross, is delivered to us for Near East from the 4th millennium B.C. (text fig. 38, No. 8). We have inTaf. 22, No. 56 (p. 105) that the right cross -|-, cuneiform like the crook in Sumerian AL4Ä means "twofold" *(tallu),* "half" (*meèlu),* "middle, in the middle" *(ma&lu),* "part, section" *(mâSü),* "shine" (wiaSw), "shining" (*ellu),* "multiply, bring forth" (*sibtu, sabitu),* likewise as *BAR* "split" (*uèSura),* "shoot" (*uSSubu),* "shine, shine" *(barâru),*[a] Gibil (the fire god) means and the sun *(SamSu)* like[a] *Engirra,* the god Nergal of the underworld, denotes (Barton 77), which meanings represent the winter sun-applicable total complex. The + is thus in the "serpent" as we found it in Plate 56, no. i-4, in or under the fl of the "worm layer". This is a motif which we find exactly the same in the grave vessel symbolism ofTule Rosa Canyon, New Mexico (no. 2). The horned serpent with the framed +-cross is also known from the pre-Elamite cultural strata of Susa (pl. in, no. 17), as from Arizona, North America (pl. in, no. 6) and likewise from Mohawe Desert, California (pl. 195, no. 1). For the characteristic bordering, framing of the + cross, which occurs in the Neolithic culture of Susa, Near East, as well as in Arizona and California alike, and its winter solstice relationship cf. the already discussed triptych from Little lake, Owens Valley, California, pl. in, no. 51, no. 8. 51, No. 8. We know it Neolithic from the Sahara Atlas, Dermel Valley (Taf. in, No. 16), where the cross in the face circle with the 4 main points of the solar year is still handed down; we know it from the *grave symbolism* (!) of the Irish megalithic culture, the "fir side" (p. 185), theTuatha (Taf. in, No. 15). *The prehistoric North Atlantic diagonal of this symbol of an Arctic solar arc year is thus secured.*


Die „Wurmlage"-Symbolik auf den Grabgefäßen von Tule Rosa Canyon, New Mexico.
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Vorderasien Susa (4. Jahrtausend v. Chr.)

Text fig. 38

The further details of the symbolism of the grave vessels of Tule Rosa Canyon is also for the „Babylonian" question of fundamental importance, because they still clearly illustrate to us the connection of the winter-sun-turning "wolf" (old-Nord. _ulfr,_ old-Saxon., angels.ze*"// etc.), the _ul- or_ wr-animal with the snake or the "worm-layer"-sign. It must be remembered that Sumerian _ur_ means "dog" (later also "lion") and "man" (pl. 73, no. 23); that this sign _ur_ is related to that sign _ku_ or _azag_ (pl. 73, no. 22), the "radiating _Ur",_ as _Bdb-ilu,_ Sumerian indeed also _Uru-azag-ga_ "the radiating city", means the "radiating Ur" (p. 221). Generally north Atlantic the wolf or dog is the winter solstice and dead escort animal. The human being comes in the winter solstice of his life "on the dog"; he becomes cosmically-symbolically spoken the "human-dog", the "human-wolf", the _who-wolf,_ the _ur-ur (ur-ur_ or _ul);_ he therefore also descends again after the "transformation" from the wolf or dog, emerges from the fl (see main part 37-38). The wolf or dog, with the horned serpent and the "worm layer", the "labyrinth", also in the angular and meander swastika form as on Crete (no. 3, cf. pl. 63, 6, 7, 9; pl. 64, nos. 5-8) is here still a fixed symbol connection (nos. 3-7). Namely, the motif can be traced from its initial form wolf + snake mouth (no. 7, cf. the depiction of Brastad, Sweden, plate 52, no. 10, wolf + snake mouth, 3 concentric circles and center cross +, as well as plate 407, no. 4, rock drawing of Runohällen, Lilla Gerum, Tanum: wolf with S-snake on mouth and solar year wheel on back), via no. 6 to the fully developed symbol (no. 3 and 5). Here, too, then, is the full correspondence with the 'dragon' (_muShuSSu),_ the serpent-dog _(ur),_ from the 'Pf orte of God' _(bab-ilu),_ the _Istar-Baba._ Also the motif of the 'P son of God, the one lowering his arms (no. i-4, cf. pl. 62), who thus enters the fl, the _baba-ilu,_ corresponds to the underworld journey of Enlil-Marduk.

The North American "Wurmlage" depiction thus features the archaic, Arctic motif of the serpent-wolf with the Son of God as 'p, the Tyr "einhendr âss" of the Edda (p. 210) (see main section 37-38). It appears moreover in the cult custom still as grave symbolism. Also the Germanic, German tradition of the "Babylone" or "Babilonie" still shows such highly archaic components up to modern times, like the Westphalian legend of the "shepherd", who found on the "hill of the _Babilonie"_ not far from Lübbecke 3 foreign flowers (Y) like _lilies (^ "ilge",_ pp. 43-47,163 and 165), which he plucks off three times and finds again three times on the next day. Then, on the _third day,_ a beautiful _virgin_ appears to him and shows him the entrance to the hill. The hill is closed with an _iron door_ (nn), which he had never seen before. The 3 lilies open the lock of the door. At the end of a _dark_ passage (cave motif) a light shimmers: it is the room where the gold treasure lies, guarded by the _black dog (ur_ or _ul_ or _ur_ or _ul), which_ retreats before the 3 lilies. Further back in the chamber, however, sits an _old man,_ the king Weking (Wittekind). The shepherd now takes as much as he can from the hoard, but forgets to take back "the best", the 3 lilies. When he steps out again through the _dark hall into the_ daylight, the iron gate slams behind him with such force that his _heel is_ cut off.[64]

In this Westphalian legend a number of features are important: in the first place, that the "Babilonsberg" is the retreat area of the old "paganism", which rests enchanted in it, in the figure of the last defender of the old faith, King Weking (Wittekind), who is apparently merged here with the "Old God". I would like to call attention only to the fact that the so-called "Reliquary of Wittekind" (in the castle museum of Berlin) carries a set of precious stones in Y-arrangement. The year and god flower, the _ilx,_ the Y-$^{\wedge\mathrm{une}}$ - which according to the Anglo-Saxon rune song "is rooted in the deep" and plays a great role in the Germanic-Christian syncretism.

the son of God figure plays, opens the "iron gate" that *ur* fl or where the "black dog" guards the gold light hoard in the dark. The "shepherd" is the "son of God in the ram" with the

/""-sign (cf. pl. 61, no. io and pl. 289, no. 29, further pl. 469-482, main part 45-46), which is also still preserved in the rune staff calendar as the yearly beginning sign (cf. pl. 45). The J or ^ sign or its cleavage forms, the yearly beginning sign of the god in Aries, therefore appears in fixed formula connection with fl and DD (plate 471). The motif of the "heel cut off" is a dwindling of the original version, that the Son of God, when he has arrived in fl or fl fl*, is* one-handed or *one-footed,* i.e. has only *"one* hand" (or foot), the 5 Vor jul- days, the *Fyrejuldagar, the* Epagomenen. In the obscured later tradition, the "snake" or the "wolf", the *ur- (ur-)* or wZ- *(ul-) "*bites off" his hand or "foot": cf. pl. 92, no. i, esp. pl. 409-413. This thus takes place in the winter solstice, in the solar standstill between the two smallest solar arcs of the year, H (December) and H (January), in the Hfl or Hü or AA, CD or ETC., in the two converging "mountains": cf. pl. 92, no. 1, especially the Celtic-Gallic tradition pl. 100, no. 7, to which we come in the main part ii.

Also Odin, who wants to obtain the water of life, the Ä o<Z-potion, *odrerir, turns into the snake,* "bores" ("Wendel"-motif*)* himself into the *Hnitbjorg*, the "clashing rocks" flfl, OQ, and flies away as an "eagle" (winter ablaut-motif of *ur->ar-)',* cf. the Sumerian parallel Taf. 95, No. 5. Also in the Hittite cult symbolism the water of life stands with the split year > am and the son of God, in front of it on the H, in which is the sun - (Taf. 99, No. 4) etc.

The fact that the "Babylonia" of Westphalia preserved this Arctic motif in Germanic folk lore until modern times, while in the Orient it can only be recognized in the oldest layers in a completely obscured form, proves the origin of the motif from the north.

Just as the "Babylone" symbol cannot be of oriental origin, neither is the name of the place of worship, which is documented in the Niflunga saga (c. 373-375) as *Bdbylonia* on the Rhine.

The Central and Northern European name *"Babylonia"* for the "diaper track", the "worm layer" is therefore not a medieval borrowing of the Babylon legend from the Old Testament, but at most a Germanic-biblical syncretism. As a cult linguistic designation it is as old as the cult symbol. It is formed from the name of the winter-solar mother earth *Baba* and the stem *-il "* God", "light", to which the investigation in main part 39 shall be dedicated.[65] *The il-* "God"-name is contained among other things in the name of the $-rune, old Norse *od-il* (main part 21); it is the same God-name, which is called in winter-solar ablaut form *al-* or *ul,* and appears on the escort coins (bracteates) of the migration period also as binding formula *alu*, or also as *hag-alu* "Hag-God". The Äag rune is the H rune of the "long rune series" and the jj< rune of the "short rune series" (main part 39). On the escort coins the *hag-alu* appears as *einhendr ass,* the "one-handed god," one hand in the jaws of the serpent-wolf, in the other hand his rune H (Plate 420, No. 1). The same god always appears with the bull; further with the "primal" form of "Babylonia," the sign of the 3 equal-centered circles (pl. 420, no. 10); or in the two serpents with the ^ sign (pl. 424, no. 1); or he brings on his hand the child with the tree of life $ (pl. 424, no. 5), also in the H serpent with the two head ends and the -|- and X - signs, etc. The H- or jjc-god, the *hag-alu, who brings the* $ *od-il* the "life-god," like the *ode-baar,* the *i-u* bird, the "Eiber" (pp. 160-163), is that "Z-god of the summer-solar t'Zx rune (p. 145,163 and 165), the August rune, which thus calendrical would also designate the Russian *Ilya Muromez,* the great god *(Boga-Tyr), who* drives along in thunder and lightning in the summer sky. It is the tradition of the old sky god belief from the megalith culture, the time of the stone crevices, the "Babylons". On old cult stones as from Grimentz, Wallis (plate 417, no. 3 and 4) the formula of *h(ag)-il(u)* appears together with the $ arranged cups. They are those "mother stones", the "child stones", the "pierres qui toument", the "turning stones", which also in the Mark Brandenburg (according to Beckmann) once bore the (-'sign, the T or T rune, the stones that turn at the winter or summer solstice, at the consecration night or St. John. Then the Mother of God or the "white woman" becomes visible. And there one should ask for child blessing, or fetches the mother or Hebe- amme the child.

As the prehistoric epigraphic tradition on this side and on the other side of the North Atlantic shows, the worm position is connected with the $, the *od-il,* the "life-god," as a "New Year's wish" (pl. 60, nos. 8 and 22, the latter still with sun and snake). The $ in or at the ß is therefore an ancient formula, also in connection with the snake (cf. pl. 218, or pl. 65, nos. i and 22; pl. 67, nos. 3,10,14; pl. 68, no. 4; pl. 76, no. 2-3,27; pl. 77, no. 6; pl. 85, no. 3; for the younger form of the ^-sign, the £ (or & or x etc.) on the ß, cf. pl. 226, and pl. 66, no. 12, pl. 67, no. 3, 24; pl. 76, no. 19). Correspondingly, the "snake" (=ß) brings the $ (vgL pl. 219) or the 2 (pl. 227A; cf. alsoTaf. 108, nos. 2-3, pl. 110, no. 18; pl. in, no. 1,14; pl. 112, no. 4; pl. 114, nos. 6, 7; pl. 125, nos. 3-5, 11, 14-15). Also in Sumerian $ has had the meaning of "offspring, descendant" *(nunuz).* That in place of the older ß in the later Germanic runic series only the £ (angular forms &3T or 4 etc.) stands as the 23rd or pre-winter sun rune, has been mentioned several times. Also in Sumerian & has the same meaning (cf. pl. 138, nos. ic and 6-7). The peculiar Sumerian spelling & with I , occurs just as in North America, as a formula compound with or as a determinative of $ (pl. 138, no. 10), as in the Old Arabic script (pl. 138, no. 11, cf. text fig. 24, p. 161). In the latter still the whole equation is preserved that or = $ = Ä or 5C: the life is from the light, from the year of God. The formula connection of (or H) with £ and X or 4 is one richly represented in our old Germanic house mark, especially around the North Sea area (see plates 228 and 229), which again goes back to the younger Stone Age.

We have now seen above (p. 227) that the *Baba* sits at the n or ß "gate" with the X and the "tree of life" (=>fc or cf. Pls. 139-142, 145, 147-148) and on or at the "gate" the same x or 4". -sign, the life, offspring, fertility sign stands. There therefore was the birthplace, the rebirth place of the son of God, like his creatures, the people.

In the Babylonian seal cylinders the mother earth appears then also in the ß -shaped bent (bramble) tendril which the radiant horned god with the axe is about to penetrate (Nergal and Ereskigal = „Sleeping Beauty"-motif, "Mary in the briar patch" etc.). We will come back to this in chapter 15. Ereskigal is the mistress of the underworld, a manifestation of the winter-solar mother earth "in the waters". For the underworld (Sumerian *irkallu, kigallu* etc.) is a place in the ocean of the world, in the womb of the earth, to which one reaches to the west (sunset). Of great importance for the overall question, however, is that the mother earth in the ßon the Babylonian seal cylinders carries a tree crown (Taf. 155, No. 7-8), which, also in 'f' shape, in the Germanic rune staff calendars still the Mary feast days (cf. Taf. 45 to the 6. I.) as Germanic

Christian syncretism. This tree crown, in Y shape especially, is a common North-Atlantean symbol of Mother Earth and her priestess (as the investigation in main part 25 will show), which once reached Mesopotamia with the "Baba" and the "Bab-ilu".

In the "Babylone", in which the f] is, in the "mother cave", the "mother well", the "God's gate", **bdba-ilu, * bâb(u)-ilâni, is* a word which came to the Near East from the Neolithic northern European cult language. Blond and blue-eyed may once have been the *Baba,* the Mother of God, the Sumerian Madonna, as still that alabaster head of a Neo-Sumerian Mother Goddess from Ur in the British Museum, with large blue eyes of lapis lazuli and Madonna-like features[66] . In the fl is the heavenly gate, is the or *Xilu* "God" (cf. pl. 19, nos. 3-5,13; pl. 164, nos. 18-27,43-45, pl. 152), the new light contained.

Plate 60. The sun in the worm layer.

Therefore we find in the smallest solar course arc, the H, there where the Son of God with the "light of the lands" (Old Norse *landa Ijöme,* p. 59) in the south, entered the water, the "Mimis-well", the house of the depth, of wisdom, of power *(Thrudheim* = sum. *ZU-AB,* Akkad. ap-sü), the womb of the earth, the "cave", has entered, the O or <5 or 9 sun hieroglyph (cf. pl. 14, nos. 14b and 15, pl. 2, no. 24), which emerges from it again (pl. 71). The double spelling H (nos. 2-3) probably indicates the "twofold", the pre- and post-winter solar (cf. also pl. 76, nos. 21, 25-26; pl. 77, no. 7; pl. 298, nos. 5-10). I would like to refer here also to the Sumerian H, cuneiform gr, *TAB,* "two, both" (acc. *kilallân, sina), "*double, twin" (*mä&u), "*companion, neighbor" (*ru'a),* "brother, journeyman" (*athü)* and "beginning" (*Surrü)* (Barton 144).

For the motif of the pair of arms of the Son of God emerging below from the worm position, in the south in the winter solstice, cf. pl. 60, nos. 22-26, nos. 30-31, 33 and main section 27, pls. 285 to 289; in nos. 26-31 it appears extended from the Y "Ka" motif to the Y "Man" motif as an alternate form, with the -(- sign in the middle (!), no. 30 (cf. pl. 56, no. i-4) and the sun (no. 31). In no. 3 4 both seem to be connected: the middle Q-sign has the V, the first following ring has the V-sign (cf. no. 37): interesting are the added symbols, the water-ideogram on the right and the hieroglyph T of the to the mother power, and the mother water of the fl lowering son of God (pl. 62).

The investigation in main part 27 (plates 285-289) will show a uniform North-Atlantic, old-American-old-European epigraphic tradition, according to which the resurrected son of God, the Y or "Y" resp. the ideogram of his arm pair AA or Azk emerges from the south or winter solstice of the © or (£) year sign, the face circle solar year, or from the fl of the "mother cave", the *bab-ilu,* the "God's Gate" of the solar arc year (see plates 76-79).

From the tribes of Oregon and California, the Wintun now provide us with an ancient mythe, which still contains the entire "Babylon" motif, the *Baba* "old woman" and the Son of God and Savior, who is born from the fl of the "Babilonia", risen from the earth. It is the mythe of *Tulchuherris,* "the excavated one"[67] .

In the west, on a plain *Eli-Tsarauton* "red earth" lived a small "old woman" long time ago all alone, called *Nomhawena Pokaila, i.*e. *Nowhawena "*earth worm" and *Pokaila* "old woman" (so the "old woman", the old European *Baba* in the "worm position"), or *Pom Pokaila (Pom = "earth")* "earth-old woman". She lived 10 winters and 10 summers on the red plain and *one* summer more. She dug roots for food, starting in the corner and going *round and round* until at last there was only a small piece left undug, and that was the *middle.* Then one morning, as she was sticking her digging stick deep into the ground, she heard a cry, as of a small child, deep below in the earth. She digs deeper all around the spot, until the middle of the afternoon, digs deeper and deeper, and turns the clod of earth over in the middle. Underneath lay a little boy. When she caught sight of him, she heard a sound like thunder in the far east, in *Saskewil,* the place where *Sas, the* sun god, lives. When she picked him up, the sound rang out for the second time. While she lifted the infant to the surface of the earth, "his head was turned to the east, his feet to the west; underground, his head had been turned to the south and his feet to the north".

We will further discuss the myth of the savior and earth-born (terra editus) son of God Tulchuherris in the 3rd section of this work. Here only the following may be stated motivically: that Tulchuherris, when he was dug out of the earth, out of the smallest winding H (plow moving motif, „ur- vare", p. 199, cf. the representation in plate 53, no. i and the V figures), with the head directed to the south and the feet to the north, and when raised to the earth's surface had the head directed to the east and the feet to the west, results in the + sign "year": it is the fim (1. Here, too, the ancient Mesopotamian monuments show a faithful North Atlantic duration tradition. On a tablet from the Neolithic layer of Susa (plate 220, no. 3), whose "Babylone" tradition in the tomb symbolism we already got to know (plate 59, no. 6), the year and world picture is represented by 4 trees of life, which in X arrangement arise from a © center. Below, in the A, the head to the south, the feet to the north on the snake (!), is the Son of God with crosswise + outstretched arms. In the right hand, in the SSW, he holds the $ *nunuz-,* descendant sign, exactly where the $ or Ä rune, the 23rd or pre-winter sun-turned rune of the long rune series, stands in the face circle writing and is confirmed to us Neolithically by the calendar disc from Fossum, Bohuslän, southern Sweden (cf. Tabf. 285). In the other, postwinter solstice hand he holds a weapon, stone axe or club (?): Year splitter, dragon fighter.

As for the other motifs of the mythe of Tulchuherris, the "Old Woman," the "Night Woman," etc., is the established designation for the primordial mother, Mother Earth. Her feast is the winter solstice and memorial feast of the dead; her cardinal direction in the cult symbolism the south, the "mother cardinal direction" (p. 58, cf. p. 25). She needs *ten* turns of the solar arc year to reach the *center* (= the arctic-atlantic, decimal year) and to dig out the child. That this is an Arctic-Atlantic mythe is also shown by the northernmost American tradition of the same mythe, where the Janus-headed giant and sky-walker, the axe-god (= the "giant-god" and "dome-god"), *Ehta-Odu-Hini* "the one who sees from the front and the back", digs the *Etraetehookren* out of the earth and defeats the evil winter-giant *Norodhittehi.* The winter sun-turned, therefore Janus-headed sky-god (see main section 28B), the axe-god (year-splitter), appears accordingly in the Swedish petroglyphs (pl. 294, no. 7), as in the Hittite cult symbolism of the seal-cylinder, where he also carries the cross and the water of life (pl. 294, nos. 9-10). And just as common ancient North American as ancient European is the representation that this double-headed god appears in the "radiant *ur"* D (pl. 294, nos. i-2, 12-14, pl. 298, no. 5), or between the two serpents (cf. pl. 183, no. 1, especially pl. 189, no. 8). This Persian representation, like the Hittite symbolism, again shows the older, Umordian tradition: in front of the left side of the god with the "old" head is the serpent in the radiant fl and the water of life vessel, while the right side of the god with the "young" head has the serpent with the "hom" s-/and the 5|< in front of him. Above his head is the sixth. And further it results also here that the motive of the "Babylone", the "worm layer", the radiating fl or /\ and the mother earth, the "Baba", must have reached the Orient in repeated waves.

Our *pl.* 60, nos. 39-38, also shows as a conclusion the motif (already treated in pl. 58 and pl. 59,4-5, cf. pl. 52, 9) of the radiant "Babylonia", i.e. *Uru-azag-ga* (pl. 73, nos. 22-23) or *Bab-ilu.*

The meaning of this "Babylone", the "Babelsberg" or "Babylon Tower", the "Wendelburg" or "Windelbahn", as ideogram of the solar arc year and as cult symbol of the cosmic year life of the Son of God is so completely clarified by the prehistoric epigraphic monuments that no doubts or uncertainty of any kind remain concerning the meaning. As a summary of the previous and following may be considered the following scheme.

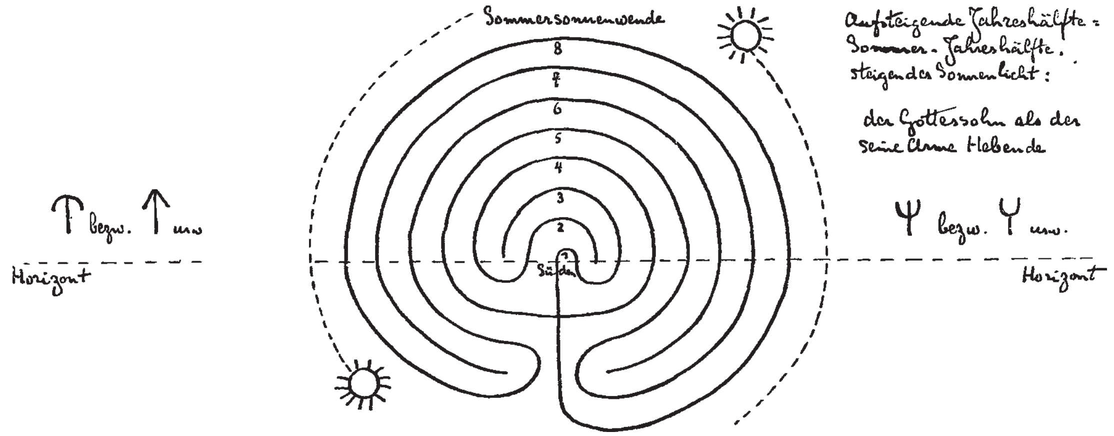
***5cik&wt-R.** **SJL Ca-c\C/ua. ole, ßftC Cöfctcvedn"...**

(X.14. ***ch**** **■KÖX**

'tecÜjL JBV". ***hb*** **" EUVLM, ßU-V "uvuciJ*c"** **'-JCCAF** **) den.** ***tZbct***

At*-* **Hö'üyvt'f"IHA. jAcvifeiAexAvaw,toe*"clt.** **dcc*** **>Ln."i*-uL** **1-,- 4**

<loi4 **w ÖÉA^.*' An,AA, kind /\y\ ft tu "u-**


Sommersonnenwende
8
7
6
5
4
3
2
1
Süden
Aufsteigende Jahreshälfte = Sommer-Jahreshälfte, steigendes Sonnenlicht:
der Gottessohn als der seine Arme Hebende
ᛉ bezw. ᛘ usw.
ᛏ bezw. ↑ usw.
Horizont
Horizont

T}CA. **elcjG-Jfc.dLe-w ^'VLjaAte^"ß<^u.Afc.i' Sâl",** ***Aßt.*** **HöiBMè. cliA. . lâuXwJ^aj^',.**

CXCA **, (1** ***tfvt, w>*** **clczL** **.9"".-^ cl&v ^o'hatC. uotC^ßA*^".**

Text fig. 39

The Son of God in his two manifestations of the two halves (Old Norse *missari) of* his year, as 4* and y or 'J' or J', is now shown by the selection of monuments of the following plates 6r and 62. The ideograms of the solar arc year from the original form, the 3 equal-centered circles, to the system of 5 or more equal-centered circles and from the simple spiral or helix to the "worm layer" or "babylone", or to the "labyrinth" are represented in it.

Plate 61. Particularly noteworthy is: No. 1. rock drawing of northeast Califomia, Tule lake. The io-speak arctic face circle solar year and the 3 circles of the solar arc year es, from which the year or tree of life grows up. The "tree" has at the "root" the -|-, at the top the Y (cf. no. 6 4- and Y): of the 6 branches, one half is dead, driftless, while the other half has the Y'sign at the end (winter and summer half).

No. 2. rock drawing from Tuscon, S. Arizona: the 5-fold winding "helix" and the " year"-god with one lowered and one raised arm (cf. text fig. No. 27, p. 166), who carries on his head the io-brained year- or life-tree (cf. pl. 151).

No. 5. W.-Virginia, Hamilton pictrock (cf. pl. 139, no. 1): the '{'-god raising the sun, with the "dome" <} or <£, the split year or axe.

Nos. 7-8. The Son of God as year-man or "twofold" (cf. pl. 291), on the body the "year" sign (J) (no. 7) or ©, respectively contained in the "year" sign (no. 8), with the 5 equal-centered circles and the jjc-sign (no. 7), which carry the "J /""-sign (no. 10, cf. pp. 169, 203, 227), or with the horned "worm layer" (no. 9).

The Neolithic and Bronze Age representations of Sweden (nos. 12 and 13) offer in the tradition of the late Bronze Age still a monument of the greatest epigraphic importance, the clasp of Vegestorp (no. 14), which belongs to this group of clasps with "worm layer" - symbolism (no. 15, see plate 54, no. 5). Now, in the smallest arc, the fl, the one in the south, in the depth of the Muttemacht, appears with arms bent inwards, like a closed flower cup, which opens outwards in the ascent, higher in the fl, and lets the sun Q rise. For the Atlantean formula Q and Y *ra-ka,* cf. pls. 341-142.

We have in the Late Bronze Age clasp of Vegestorp another prehistoric evidence of the yr rune, the 16th, last or winter sun-using rune of the short or umordic rune series, as we have already proved it in Plate 58 as an alternate form of the same yr rune, the fl with | contained in it. The Anglo-Saxon runic series still show us the yr rune as fl or ft, containing the y without or with sun - (pl. 85, nos. 8-9, cf. Tat. 90B). And just as clearly the other alternate forms of the yr rune in the Anglo-Saxon rune series teach that in the fl the "water" W is contained and the "year" X (Tat. 90B), and that there, in theWinter Solstice, this *yr al bihabe* "shall enclose everything", as the rune series of the St. Gall manuscript still knows. And as the nordic form of the yr rune X shows, it is the "foot" of the. World-, year-, or god-tree j|c, the lower half of the twofold, the *tvimadr(tvemaghr) of* the underworldly, winter-sun-turned-god, which emerges there from the fl again, from the *baba-ilu,* where the /b becomes the v again (cf. a. pl. 76, nos. 8-9, pl. 77, no. 28).

Plate 62. The Son of God, the Savior, in the second part of His yearly course as T and J, respectively.

No. i (cf. pl. 64. No. 1). The medieval painting in the church of Räntmaki near Abö, Finland, shows the "7-God *(Ilmarinen}* as year-god with one lowered and one raised arm, the axe-staff with the 3 rays y (cf. main item 31), beside him his hieroglyph ; the 12-fold coiled "Babylone" (cf. p. 222), exactly in the layout of the prehistoric North Atlantic basic form (cf. no. 2 and pl. 56), the -|- in the fl; on the right the radiating 8-spoked wheel, clearly -{- and X set off, the "dagsmark" or "eyktamark". So -the lord of the two yearly forms!

No. 2. coin of Knossos, also with J left and right of the labyrinth as symbols of the descending and ascending half of the year (see text fig. 40, p. 245). The latter, the light year sign, later became the "light weapon", the heavenly fire, the lightning, in the hand of the sky god and dragon fighter, like Zeus' against Typhon (cf. e.g. plate 130, no. 8, Assyrian).

No. 3. rock drawing of Mossyard, Anwoth, Scotland (recent St.-Zt.): the one in the 5 circles of the solar year is at the same time the JJ who brings the "new life" (cf. our no. 8 and pl. 356).

No. 4. funerary symbolism from Benacci, Italy (ancient Iron Age): the feet of the Son of God are in the winter solstice, as the "entrance" of the 3 concentric circles whose center is his head.

No. 5. grave stele depiction in rock drawings from Backa, Brastadt: the Son of God and his hieroglyph on the wooden stele with the 3 concentric circles and the + or (J) (cf. pl. 52, no. 10 and pl. 13).

Of the other evidence, No. 8, petroglyph of Owens Valley, California, is noteworthy for the formula $ and and the clear prominence of the H 'n the 3 equal-centered circles; No. 11, petroglyph of Eagle Pass, Mohawe Desert, shows the shorthand "man-serpent" of the Son of God in the worm position; No. 12, petroglyph of Ojo de Benado, New Mexico, the 'J' with the helix or spiral and the bull. Again, American paleo-epigraphy offers the same ancient overheavals as Crete and the Sumerian-Babylonian seal cylinders.

No. 13. rock drawing from Orosi, Tulare region, California: the as "one-handed god" (!) with the radiant head, the + and the helix or spiral. Also the group from the rock drawingssouth of Phoenix, S. Arizona (No. 41) is important: the X divided <|)-year (=)|C), the snake, the']', at his feet the sun and beside it the spiral or helix=old Chinese *hui* (Plate 50, No.36). Peculiar is the representation in No. 15, rock drawing of Marsh Pass, NE.-Arizona: the light and year god entered into the D or double fl, whose "feet" are only still visible, because they stand as A or A in the winter solstice, in the D: from there the connecting line leads over to the "new turn", the new helix, the new year.

We come as conclusion of this main part now once again to the Cretan "labyrinth"-mythe and to the question of its connection with the ecliptic symbolism, the prehistoric stembuilding animals as winter-sun-turning "sun-houses", which shall be discussed in the penultimate (IV.) section of this work. As our investigation will show also there, the origin of the zodiac symbolism is natumotwendig a creation of the Arctic-Atlantic face circle sun year. Only in the long winter power of "ultima Thule", where the sun disappeared completely and there were 40 long nights of 24 hours, the "heliacal" rising could be experienced. For the constellations wandered around the visual circle and the rising of the "Light of the Lands" in the Stembildhaus prepared itself from night to night more clearly in brighter becoming twilight. But nowhere in southern latitude has such a primeval experience been possible.

In the "Rise of Mankind" I have already briefly mentioned that in the young-diluvial, Arctic Hom and Bone Culture of Atlantic Southwestern Europe three winter-sun-using stem-image animal motifs can be proved; a cervid motif (moose or reindeer, later North Atlantic=deer), a bull motif (bison=old buffalo in North Africa) and a ram motif, which did not come to development any more, which appears in America and North Africa, and also in the later Europe, but not in Magdalenia.

In the "short description", the symbol connection, the calendrical cult symbolism results in the following:

the respective stemmed animal appears at or in the spiral, the "worm layer", the labyrinth, i.e. in the smallest arc of the same;

this smallest arc H, the smallest turn of the "worm layer, appears as a post-winter solstice or January arc "horned" with the horns of the stemmed animal or solar house, i.e. with reindeer (elk, deer), bull or ram horns (cf. pl. 85) ;

likewise, the snake = H appears "horned" with the respective horns of the respective winter-solar stemmed animal (cf. plates 120-122);

the relevant winter solstice stem animal in or under the snake appears in short step as half bull and half snake (fish) etc., like the Son of God as "man-snake" (= worm position), cf. plate 62, no. 11;

the son of God in the winter solstice, in the H, in the smallest winding of the worm layer or the labyrinth, appears as man -|- deer, man -|- bull, man-)-idder: either this symbol connection shows human head and animal body or animal head and human body, or is half man and half animal;

or the Son of God appears as the post-winter solstice one, the victoriously risen one, "horned" with the horns of his winter solstice solar house or constellation animal, thus with reindeer (elk, deer) horns, bull horns or ram horns.

Let us now look at the monument selection of the last two panels, Nos. 63 and 64.

Plate 63, no. 1. prehistoric rock drawing from Fruita, S.-Utah, N.-America: the deer with the spiral or helix.

No. 2: Unrolled drawing of a reindeer antler staff from the cave of Gourdan, Haute Garonne ("Assise des gravures sans harpons", i.e. not from the last period of the pictorial art period, after E. Piette): Ren and fish, below the halved ideogram of the sun's course year of 4 and 3 arcs. In the lower left margin X ■

No. 3. bronze seal from Asia Minor (Hittite): Stag standing on the meandering labyrinth. The latter motif, which is particularly peculiar to the Cretan labyrinth coins of Knossos, is a connection of the hook or turning cross, which originated from the (£) with the 4 solar points (cf. pl. 18, nos. 22-23.), with the labyrinth, i.e. again face circle sun year -f- sun course arc year. The turn or swastika is here so to speak "determinative" of the rotation, the circulation.

No. 4. antique gem. The labyrinth, -|- divided, entrance in the south in the winter solstice: in the fl the "man-taurus" or bull-man, the son of God in the bull, the *Mino-tauros.*

No. 5. wall carving (graffito) of Pompeii (Museo Borbonico). Inverted labyrinth of the ancient prehistoric form, the -|- in the H or |"]> and above it the inscription: "Laby- rinthus. Hic habitat Minotaurus (here Minotaurus lives)".

No. 6 Roman mosaic from Salzburg. Square labyrinth, -|- divided, in meander swastika stylization. The three fields around the labyrinth represent Ariadne left behind on Naxos on the right; Ariadne's presentation of the saving tangle to Theseus on the left, and the embarkation of the rescued on top. In the center field, that is, in the H, Theseus kills the bull-man. This is a complete darkening of the original myth, where the "Mino-tauros", the son of God in the bull, has become a fiend and a new savior must kill him. The son of God kills here actually himself. This darkening of the myth corresponds to the general decay of the old high folk religion of the ancestors from the Nordic prehistory in the age of the "bloom" of the Hellenic culture. The Cretans have rejected this caricaturing of the old labyrinth myth, the legend that it has to do with something evil (Philochoros in Plutarchus "Theseus" 16) just as indignantly as the late Greek fable of the "invention" of the ancient Neolithic linear writing by the Phoenicians, who "had not invented the characters first, but only changed their shape, and because most people used these characters, they were called Phoenician" (Diodor V, 74).

The overlaying of the old European, Neolithic linear script by its impoverished utilitarian schematization in the Phoenician merchant script corresponds to the overlaying of the labyrinth and Minotaur myth of the Minoan period of the "horned dolmen" altar by the later Greek Theseus legend, which is only a vanishing memory of the cult- i6* symbolic contexts. By the way, according to Bacchylides Theseus is said to have jumped into the sea and brought back the *"ring"* (= sun, solar year circle) thrown into the water by Minos from the house of Amphitrite located in the deep bottom of the sea.

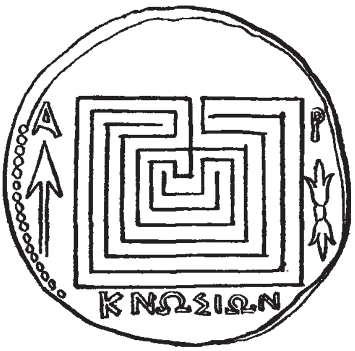
The completely obscured tradition of the Greek late time, which derived its own ancestral, Ur-Nordic linear writing from the Phoenician transformation to the utilitarian uniform writing, has a further instructive counterpart in the Kadmos legend belonging here. According to this later tradition, Kadmos also became the "man from the East", the "Phoenician", as his name was etymologically connected with Hebrew *qèdèm* "East". From his Phoenician homeland he is said to have brought the *alphabet of* 16 *letters,* called "Phoenikeai" (<poivixf]iai), to Theraand from there to Boeotia (Herodotus V, 58); similarly Tacitus Ann. XI, 14, according to which Kadmos, the Phoenician, gave the script to the Greeks (as the coins of Tyre and Sidon also depict him) and the Phoenicians borrowed it from Egypt. The tradition of the "Phoenician" Kadmos, whose guarantors are Hekataios and Dionysios, seems to have originated in Miletus and Samos: Kadmos is called there the "inventor of the writing" or the "letters" (euperne TCOV YQOt|i|ictTCiyvoder otoixcicov) and these themselves the "Kadmische" (KaöpTpa yQa|i|idra).

If one puts together the different wandering forms and local alternating forms of the Kadmos saga in their main and basic features, the following picture emerges. Kadmos, the son of the ancient king Ogyges, the "Ancient One", or of Agenor, is sent with his two brothers Phoinix and Kilix (motif of the 3 brothers) to search for Europa, abducted by Zeus, who had been hidden by the latter in a *cave* or a *mountain* (fl motif) near Teumessos. The oracle of Delphi, consulted by Kadmos, orders him to follow an *ox* (bull motif) that is grazing nearby and to found a city where the ox kneels (compare the kneeling bull with the fl or n gate on the Sumerian and Hittite seal cylinders). The ox settles in the region of Thebe. When Kadmos lets fetch water for the sacrifice from a companion at the *spring* (fl motive), a *dragon* tongues him. Kadmos slays this dragon of Ares with a *stone* (tx motif, cf. Anglo-Saxon *stan* "stone", table 7, the "labrys") and sows, like Jason, the dragon's teeth (the notches of the calendar! 11! I) in the plowed furrows, from which 5 or more "divisions" *(spartoi* "sown") rise. Their names Udaios "earthman", Chtonios, "the subterranean", Pelor "giant", Hypenor "overpowering" andEchion "serpent-man" (from *echis* "snake, viper") point explicitly to the winter solstice myth. Kadmos throws the "stone" (M Anglo-Saxon *stan,* the 24th or winter solstice rune *dceg* "day", the "labrys") among them, whereupon they kill each other except for these 5 (the 5 "prejult days", the epagomena). These 5 are the ancestors of the Theban noble families, which carry a lance (= J rune) as a birthmark on the body. By the way, the Latin *runa* means "throwing spear".

For the killing of the snake Kadmos must serve Ares, the god of war, i.e. the god with the "f. of the lance, the Odin-Tyr (J) of the Edda, an *eniauton. Eniautos* (cvtaurog) means "a self-contained period of time, cycle of time", namely as "solar standstill in the annual cycle of the sun", "solstice" (cf. eviaum or iava> (*iauÖ) "to* rest", sanskr. *vâsati,* got. *wisan* etc. "being," "being, dwelling"). The word *en-iau-tosh is* thus related to our *i-a-u of* the year (p. 164) and contains the same cosmic-calendar vowel formula as the *a-i-u* in *"Aion*" "duration, time, eternity" and *aiolos* (aldlog) "movable".

Apolld. 3,4. i now reports that this *eniauton* lasted 8 years (Kd8p.og svtaurov eöiqreuasv "Apet. V) ös 6 svtaurog rdre özrro STT)). The added explanation already shows the complete obscuration: it will probably have been originally said that Kadmos was either an eighth, .eniauton",

8 solar arcs; that would be the A, the winter solstice
monthly arc, which with the'j' is a fixed formula in the prehistoric North-Atlantic
Cult symbolism, JA. forms (cf. Taf. 352 II). Or he has the
8 circular arc of an "eniauton", in this case then the
8 *descending*turns of the solar arc year, served, the
half of the year of the or TGottès(cf. Taf. 62).
ust as the
Cretan labyrinth symbolism of the coins of KnossosconnectsJ
symbolwith the labyrinth of 8 windings, namely
the J is consequently on the left and the right: cf. text fig.40,
Coin of Knossos (ca. 350-220 BC)Here, too
obscuration of the epigraphic tradition is evident: the labyrinth
is upside down, as in that wall drawing from Pompeii
(pl. 63, no. 5) The reverse of the coin shows a head of Hera,
which carries a , .stephanos' ' as the main crown, on which the life
tree motif of the appears (cf. pl. 3, no. i4d and p. 236).



Textabb o

In any case, it is of utmost importance that the number 8 is still connected with the "eniauton".

his and the fact that the Kadmos alphabetconsisted
of*16 signs*, points expressly to a
sun course arc year of 2 x8 = 16 signs, with a unit of 8 as *eniauton,*i.e. 8 ascendingcourse arcs from winter sun standstill to summer sun standstill, and further 8 descendingsun course arcs from summer sun standstill to winter sun standstill.
But this is the
scheme of the Cretan and prehistoric North Atlantic labyrinth(Plate 56, No. i-4*,*Plate 63, No. 5
to 11) and likewise the division of the Old Norse*dagsmark* or *eyktamark,* the*North Atlantic*
face circle solar year

alphabet of Kadmos is therefore the short runic series of 16 runes, which
alsoreachedthe Near East, Syria-Palestine, with the Creto-Mycenaean cultureand formed the basis of the later Phoenician alphabet

This "eniauton"-writing of Kadmos of 16 (=2X8) signs mustappearas a consequence of the calendar signs of the solar arc year therefore in the symbolic*spiral* or *Wendeischreibung*, as
it is actually still present to us in the Creto-minoian writing monuments (Taf.208, No. 1, spiral-inschrift in a vessel from Knossos) and likewise from the time of the Sea Peoples, the Pulasata (Philistines
the oldest printed document, the Phaistos Disc (Ta.f 208, No. 2, page B of the monument)It
wonders if this latter monument is not an object from cult custom (oracle disc, about
like the disc of Pergamum, text fig. 27, no. 2, p. 166)?
*obert de Launoy*in histreatise mentioned above (note 17) alsopointsthis disc, which is printed on both sides, like our calendar disc of Oslo (plate 46).The outer edge consists of a circle of
12 character groupseachThis circle encloses a helix or spiral, whose entrancebreaks through therespective edge circle of 12 character groups (in the "south") This actual "labyrinth" consists
of 19 (or 18 + i as center) character groups on side A and 18 groups on side B (A and B
according to*Evans*:Scripta Minoa, Plate XII and XIII) De Launoy suspects in this enigmatic think-

That Kadmos, the culture hero, is the already epic, humanized son of god and healer of the winter solstice itself, proves the further details of the mythe or legend. After the end of his service he receives the rule over Thebe from Athena, the inventor of the Stoicheion (p. 97), who also assists the dragon fighter lason. He is the founder of the *castle* Thebe on the hill („Troy-castle'-motif), as his name is also explained with *kadmeia* "castle, manor" *(ka-dam* "forcing castle"). Zeus gives him Harmonia (the heavenly or sun young woman?), daughter of Ares and Aphrodite, as wife. At the end of their life both are transformed into serpents or dragons, i.e. enter the D. According to Herodot V, 61 his people, the Kadmeer, will be expelled to the people of the "eels" (water snake motif, snake in the ß, cf. main section 13 and 14), but will return one day and Kadmos, their ancestor, will precede them as heros in snake form on a cattle team (plow procession motif, "urvare", p. 199).

His "foot" stamps a spring out of the ground: for the ff „foot" of the winter solstice Son of God cf. pl. 330, nos. 37 and 39, as the general North Atlantic mythe of the winter solstice Savior reads (so also Roland, p. 207/208).

The Kadmos saga shows the same rescue-less obscuration of the old tradition, as the one of the Minotaur. Both are probably spatially and temporally separated, landscape-tribal-historical, so-called eponymous exegeses of the winter solstice myth of the "Troy Town", the "Labyrinth", the "Wurmlage", the "Babylone". Also another variant of the Kadmos saga, that of Kadmos and Typhoeus, still reveals the ancient connections with the winter solstice cosmic-symbolic parable. Zeus has abducted Europa, the sister of Kadmos, from Sidon to Crete. Typhoeus, identical with Typhon, the look-headed snake-man, who dwells in the Cilician grotto in Arimerland, has stolen the lightning weapon (= "year") from Zeus. Kadmos, who has followed the trail of Zeus' bull to the cave, helps Zeus, who transforms the bull into a *constellation, to* recover his "weapon". Transformed into a syrinx player (minstrel motif) who beguiles Typhon with his sounds, he meanwhile enables Zeus to enter the cave (=0) and retrieve his weapon. Zeus then withdraws Kadmos from the threatening Typhon by *veiling him* and overpowers him. Conquered he lies in the Tartarus, in the underworld.

Typhon-Typhoeus also begets with the snake woman Echidna the underworld dog Kerberos and the Lemaean Hydra (motif: snake wolf, wolf or dog in the ß, in the "snake", in the water, see p. 210).

In the legend of Kadmos, the castle builder of Thebe, the dragon slayer, the inventor of the letter row of 16 signs, which must "serve" an 8-fold divided "eniauton" from sun standstill to sun standstill to the J God, which follows the constellation bull, the dragon in the cave or at the sourceoverpowered, with the "stone" (= the "stone axe" M, the„labrys") kills, the total complex of the labyrinth legend is also contained.

The version of the saga of the eponymous hero Boeotia, which is named after his escorting ox (bull), is also corrupted in this main feature, that the "serving" of the savior, i.e. his time of suffering as respectively J in the descending "eniauton", is not *before* the killing of the snake, but is set after it. The completely clueless late Greek tradition has looked for some rationalistic explanation for the "serving" and has connected it with the snake killing as occasion; it has separated Kadmos and the god, which are one and the same, as in the labyrinth legend the new savior and culture hero Theseus and the Mino-Tauros have been separated, i.e. represent temporally different layers of the tradition: the younger Hellenic tradition (Theseus) has overlaid the no longer understood older Creto-Mycenaean tradition of the god in the bull, the bull-man or man-bull.

As for the *Mino-tauros*, the first part contains the name of that mythical "king" of Crete, in whose Auf trag Daidalos, the allegorical "artful one", built the labyrinth. Minos the sea-violent, the master of the sea, is here the figure of the salvation-bringer, like Quetzalcoatl, Siegfried and Heracles etc., which became the historical legend. As the *Min* "Man" of the sea, he has been the God motif and guiding sign of the North Atlantic ships with the y "Man" sign (Major 49). As lawgiver he receives his wisdom from Zeus, whom he visited every "9 years" (éwéopoG Od. 19, 178) in his cave (fl) on Mount Ida (cf. the 8 or 9 windings of the worm layers around the middle fl or o). He is the judge of the dead and sits at the entrance of the underworld, i.e. at the fl, at the *bâb-ilu. The* bull was sent to him by Poseidon from the sea, is therefore as in the Anglo-Saxon ft *ur mor-stapa* "walking in the moor (=sea)", i.e. the winter sun-turned bull in the H, in the water.

Minos or *Minyas* is the ancestor of the *Minyans* (Mivüoi or Mivuai), as Kuhn has already pointed out. And from the Minyans descends *Jason*, who is *monosandalos* ("one-shod" = "one-footed"), from whom *one* shoe had got stuck in the "bog". He also had to go through the collapsing mountains (Symplegades, the "Planktai" in Homer, the Eddic *Hnitjborg* fl fl, vgL Tal. 101) to get the "golden flow", the golden *ram,* which is guarded at the *"tree"* or forest by the *dragon.* Jason has 5X10 companions. Among the works to be done by him on this journey is also the plowing with the ore-hoofed, fire-breathing *bull,* which Jason drives under the "yoke" (= 0 or A).

Aftw-peoples, "man"-peoples, "sons of man Y (= old-Germanic *Mannus-sons,* old-High-D. *mann-isco* "man") is that collective name of the peoples of Umordian race, which can be proved in the whole old-Aegean culture area and Near East, Syria and Arabia. It is a "theophoric" name. Thus, for example, the name of the Philistine god *Mana of* Gaza is equated with Zeus Cretagenes and Gaza itself is also called *Minoa* (on her coins is written Meinö (MEINQ).

The name *Minos* is already several times by other researchers with the Phrygian progenitor *Manes,* the son of Zeus and Ge, the mother earth (Dion. Hal. 1,27) and with the Germanic *Mannus,* who is also descended from the son of the god *Tuisco,* the "twofold" *(Tuisto) and* "earth-born" *(terra editus),* like the Indian god-man *Manu, who is* contained in the Indo-Iranian Arya-manund *Airya-mangleicherweise*, like in the Old High German sky-god *Ir-min.* The name "man, man" is the characteristically Germanic name of God, vgL High German *man* "God" (Wessobr. Prayer 7, Orendel 3450) = Old North y *madr,* who is "the joy of men, and the earth multiplier and the ships ornament" (cf. p. 79) = Old North *yld,* pl. *aldir* "men", eig. "life", as a designation for the deity, or the gods.

The Sumerian *man (ma-an), min (mi-in)* means "both", as *man* alone "comrade, brother, twin" (Delitzsch, Glossary p. 181) and is written cuneiformly the doubling of <(resp. £ , i.e. A A - *su, u, buru* etc.. (see p. 170 u. 225). Derma", *min* is here therefore the "Zwiefache", as Germanic *Mannus* derives from *Tuisto,* the "Zwiefachen" (- *tvemaghr,* Old Norse *tvimadr).* "Twin", "Zwiefacher" means in the Sumerian also *maS,* whose winter-solar ideogram (cross and crook) and corresponding meaning we have learned in Tal. 22, No. 56. The "twofold" is accordingly the god, who is with the -|- in the "shining" A, there where the division, the division, the middle (of the year) is, where the sun shines and shines again, and the multiplication, the sprouting arises. And accordingly it is represented in the sealing cylinders (cf. pl. 298, nos. 5-8).

The vowel ablaut *me* (cf. Indian *Menu* and *Manu,* the Phyrgic god *Men,* Gothic *mena,* Old High German *mäno)* in *me-me* means "sun, sun god", as the Babylonian name of the sun god *Samas* probably still preserves the Sumerian *ma$* (cf. p. 170).

Minos, the *Min-* in the bull, who came out of the "water", the judge in the underworld, is the son of god in the H, in his underworld journey, where the X or the *labrys* X or X, the "year" sign, the 24. or winter solstice rune X *, "day"* (= turn of light) of the long rune series stands, as the X in the f] as yr rune (pl. 90B or pl. 67, no. 9) is still the 16th, last or winter solstice rune of the short series in the Anglo-Saxon tradition. For the prehistoric, old European relations present here compare also the name *Muni* "bull" in Switzerland, as the bull masks of the "Perchten", the "shining ones", e.g. in the Lötschental are still called, the bearer of those postwinter solstice cult symbolic rites of the Faselzeit[68] .

That the "man in the bull" brings the new light is still clearly shown by the cult symbolism of the Cretan coins.

Plate 63, no. 7a-b. Coin of Knossos, Crete (c. 431-350 BC).

a) The Minotaur with one lowered arm and knee and one raised arm and knee (= " year" posture, vgL pp. 166-167). In the raised hand he holds the sun globe.

b) Reverse: Swastika meander. The name of the meander was, as the find from Miletus has shown, also "Labyrinthos" (cf. Pauly-Wissowa, Realenzyklop. XII, p. 322).

No. 8-9. Coin of Knossos, Crete (5th century BC):

8) Minotaur as on no. 7a, only the right side is the raised one.

9) The meander swastika bears the 8-spoked year wheel in the center, and the year sign again in each meander hook.

See plate 64, no. 5. Coin of Knossos (431-350 BC). Meander swastika, in the center the ;; (= X) year mark.

No. 6. Likewise: in the center the year sign.

No. 7. Similarly: in the center the year sign, as above; between the hook spirals 4 O Bo gen = 4 turns.

No. 8. Similarly: in the center the H bow sign.

No. 9. Similarly: bull's head in meander frame.

The coins bear on the back characteristically the head of Demeter, the mother-earth of the divine mother, whose hair is braided with ears of corn. So also here the cult symbolic context is still clear: the request for a "good year".

Likewise the motive of the "ball" of Ariadne, which lets Theseus find the way through the *darkness of the* labyrinth (=fb winter solstice, and underworld journey in the "maze"), has its corresponding counterpart in the Russian "Babylon" and Baia legend circle in the figure of the winter solstice witch of the dead *Jaga Baba* (s. p. 89), who gives the hero Tschurilo or Qurilo the "ball" (= the spiral, the sun spiral) rolling out of itself, in order to free the king's daughter (= the sun virgin) from the "tower" or the "castle" of *Kaschtschey* or *Koschtschey,* the winter demon, as *Krause* has already clearly recognized. Also a mosaic from the canton Vaud shows the labyrinth surrounded by walls and towers[69] .

Just as clearly Krause has recognized those connections, which lead from the other name of the "Babylons", "*Babelstürme*" or "Babelsberge", from the *Trojaburgen* as traces of the train from the north over the north-midland shore to the Near East. In Skadinavia the name occurs as *Trojin, Trojaborg, Troje(n)borg, Tröborg, Trineberg, Trelleborg*; in Abo they are called *Trojenborgs slott, Trinne-*

borg slott, in England *Troytowns, Walls of Troy,* in Wales *Caer-Droia.* Still in the Snorri Edda (Gyl- fag. 9) the gods' castle *Asgard* is called *Troy* ("J>ar naest gerSu sèr borg i mibjum heimi, er kallat er AsgarSr; at köllum vèr Troja." The codex Wormianus has: "fat kallast Troia"). As we have stated in the 3rd main piece (p. 129), Allfather has 12 names in Asgard (Gylfag. 3) and 12 seats of gods stand in the temple(Ao/) of Asgard on the TiZa field, except the high seat of Allfather (Gylfag. 14). And as a "house of God" the "Troy-castle" of Wisby, which is still from the Saga and Edda time, has also 12 windings, like the one of Räntmaki (Taf. 56, No. 2, and Taf. 64, No. 1). And this may have been also once the sanctuary on the Ida mountain of Troy-Ilion, where the Kybebe, the Mother Earth, the Baba, had her place of worship.

Probably in this direction we will have to look for the solution of that mysterious place in the Germania (cap. 3) of Tacitus: "Likewise according to some opinion *Ulixes,* on that long and fairy-tale wandering into this sea and landing on Germania's coasts, founded and named the city *Askburg (Asciburgium),* which lies on the bank of the Rhine and is still inhabited today[70])". The place in question is attested to us by Peutinger's tablet, etc.: it is the present village of *Asberg* near Mörs on the Lower Rhine, opposite the mouth of the Ruhr, and specifically the "Burgfeld" located south of it. The village name is still attested as *Ascburg in* the early Middle Ages. The "Askburg" can denote both the "Eschenburg", the "Speerburg", as well as the "Asch-" (= ship) castle in western as well as northern Germanic. The name *askr for* the world tree Yggdrasil (Vsp. 19) is Old Norse: and with it the 12-fold winding "Trojenborgs slott" in the church of Räntmaki, Abö, is depicted (pl. 64, no. 1), as the labyrinth of Knossos (text fig. 40), which has the same connection also with the *askr* "spear" J' (text fig. 40 and plate 62), as the prehistoric monuments of the North Atlantic. That this 'T' or 'f is the symbol of the *Ullr, UUi,* the wintry god (cf. p. 209/10), we will discuss in detail in main part 36 "The Ul-God" and know the origin of this symbol of the wintry sun-turning UZ(Z)-god from the "ultima Thule", from the Thule culture circle of the Tomit peoples. Still the "kenningar" of the Edda time knew the naming of the ship as *Ullaraskr* "Ull-Asch" (= ship, ash tree, cf. p. 65).The winter sun-turned dead escort ships with the "Trojaburg" we have in Taf. 52, as we will get to know the same Umordian, winter-solar and dead-guide ships with the UZZ-sign ']', those snake and dragon ships (= "Wurmlage"-ships) in main part 46 (plate 486; compare also plate 109, no. 2). We have become acquainted in fig. p. (11) to note 15,1. main piece, with the Frisian *Ulébord*, which still shows in the same way the escort swans with the ££) or (^) year wheel, as the Bronze Age consecration and cult vessels of the North Sea circle up to Skadinavia. We have seen that the latter also still show the system of equi-centered circles, the "Troy Town" (No. 6) and are characterized as the ship of the $ (No. 4 a-b), i.e., the Twofold J', the Upper and Lower, the *Ull* (p. 209/10). On the Lower Rhine, the legend of the UZ god lived on in the Schwangeleitboat, the savior and deliverer of the threatened virgin. In a chronicle of the princes of Cleves, with Flemish miniatures from the end of the 15th century (Munich cod. gall. 19), the swan knight, significantly named *Elias* (cf. pp. 165 and 236/237), appears to Beatrix of Cleves in the yacht ("Asch"), drawn by the swan, with the * as coat of arms in the shield (cf. also note 15, i. main part, pp. (10)-(12)). And as the "Troy Town" was preserved as a place of worship (= "Asgard"), as an old place of worship in the Roman-Christian "church" (p. 182) built on it, among others in the crypt of St. Gereon at Cologne, so the swan ship's chariot appears in the Cologne cameival procession *(carrus navalis* "ship's chariot") since ancient times. The *Gesta Abbatum Trudoniensium* (lib. XII, uff.) report of such a ship parade, which took place between the years 1133 and 1135[71]). One in the

The ship, which was built in the forest near Aachen and set on wheels, is towed to Aachen, and from there to Maastricht, Tongern, Looz and other Dutch towns, with a large escort of people of both sexes "et ingenti debacchantium vociferatione". In Looz, for example, it remains for more than *twelve* days), the people gather and perform round dances around it, singing "shameful songs" that are "unworthy of the Christian religion" (turpia cantica et religioni Christianae indigna). The very distorting and spiteful report of Abbas Rodulfus of St. Troud is a disparagement of the ancient folk custom, that procession with the god-ship, say - *Uli-Asch,* which brings the spring and the new growth, and was considered by the monkish chronicler as "malignorum spirituum execrabile domicilium". Important for our present investigation is the fact of the mention of the round dances performed around the ship (chorosque ducentibus circa navim); also that the Abbas compares the ship's chariot with a ship of *Neptune* (the god in the waters with the resp. and *Mars,* the god of war (= T). According to this, the ship's chariot must have carried similar emblematic signs.

That the Abbas warns of the ship as a "Trojan horse" (Trojani equus) is an unconscious comparison: because these ship, plow and later chariot processions, processions, belong to the old Umordic, Ur-Indo-European cult custom of the holy spring procession, the "urvare" (p. 199), which we similarly prove in the procession of Marduk in "Babilone" (vgL Taf. 160B, No. 9). On the traces of the North Atlantic ships with the 4* sign we can then also trace the UW symbol and the ship with the "Troy Town" or helix, as well as the 4* on the stern, to the Polynesian cultural area (cf. plate 513: cf. p. 215/216).

According to this *Ull-ask,* which has been reinterpreted by Tacitus or his Roman informants as "Ulyxes", a *Troy castle* on the "castle field" near *Ascburg* (p. 180 u. 255) was related to Troy-Ilion resp. and the much-tried fighter for Troy, Ulyxes-Odysseus, had to reach for it on his "odyssey" to the Lower Rhine "maze", the "Troy Town" or "Ascburg", in order to found it. Only in such a way this puzzling agreement could be explained for the Roman.

We will see that this area of the lower Rhine and northern France has a rich "Troy" castle tradition in the Middle Ages, also in connection with the invasion of the "Northmen" (p. 157), the *Ascomanni, as the* Vikings are called by Adam von Bremen, anno 994 (Mon. Germ hist, script. VII, p. 317). We will see further that the *Trojan* ships, which rob the sun virgin Helena (cf. p. 69), still belong to the symbolism of the Etruscan sarcophagi, thus as *death escort ships,* and at the stern bear the sign on the *three equanimous circles* or the radiating sun circle 0. And also otherwise the Etruscan graves provide other "Trojan" relations between Germania and the old Mediterranean cultures.

Krause has pointed out the still in the Middle Ages practiced chivalrous game of ring riding, which Gislebertus (Chronic. Hanon. 1184) reports as circle riding *(gyrovagari)* from that great spring festival, which Emperor Frederick organized at the time of Pentecost 1184 in Mainz. It was also in England at the time of Henry II (1154-1189) i^{en} still popular chivalrous custom. Such a chivalrous "*Truj* "spiel *(Lusus Troiae),* an equestrian game of the noble youth, is mentioned by Plutarch from the time of Sulla as a cultic game (fepâ iscxoÖQOfua). But that it is of ancient Italian origin, teaches

Plate 63, No. 11, the well-known representation on the Etruscan jar from *Tragliatella* near Rome, which dates from the 7th or 6th century BC, and was made by the Etruscan potter according to the Protocorinthian model. From this potter comes also the labyrinth representation after the old North Atlantic scheme (-|- in 0), with the inscription *truia.* From the labyrinth the riders come out, so to speak.

The "riding" in the "Trojaburg" may have been a younger transformation of the original rice dance, which already goes back to the Nordic Bronze Age, as plate 63, no. 10, the Norwegian rock drawings (left half from Telemark, right half from Tröndelag) show. We see here the horse with dèr "Troy Town" and the winter sun-turned or death escort ship (cf. plate 52).

That the horse as a riding and driving animal belongs to a younger epoch of this Urnordic culture circle, has already been explained in the 1st main part. And so stands also here *before* the ridden round dance the still up to the present time in the folk custom passed on stepped round dance, after which the "Trojaburger" are called also *Jungfrudanser* in Skadinavien, in Finland (Abo) *Nunnantarha* "Nonnenhage", *Nunnanaidat.* As *Aspelin* tells about the Finnish "Troy Towns" or "Jungirautänzen", according to the peasants' tradition they would have been playgrounds: a virgin would have been seated in the middle and the young men would have wanted to reach her by running around the aisles. As *Almgren* reports, with the "Troy Town" of Wisby also the tradition of a virgin would have been connected, who would have been held captive by a "robber" in a *cave* (= fl).

That the„Troy"-saga or mythe means the liberation of the "virgin" (sun) from the fl "cave", Krause has clearly stated. Also the legends of Emperor *Trajan,* or the Emperor of *Troy,* handed down in the Balkans, contain the memories of the my thic Kem. The tsar "Trajan" of the Serbian legend had 3 heads (=Y cf. pl. 305, no. 5, pl. 294, no .8) and wings of wax like the Daidalos, the builder of the labyrinth of theMinos; he visits daily from his castle his sweetheart in the *night (*=(1), but must be back before sunrise; at the sun his wings melt and he perishes.

In the Bulgarian legend of the "Emperor of Troy" St. George (p. 209) pushes with the *boot of* the *right foot the* conquered dragon, the Lamie, that she must spit out the 360 virgins who embrace themselves joyfully "to the finely entwined *round dance".* St. George then makes the dried up wells flow again. The liberation of the dried up wells or waters, however, is a winter motive: it forms also still an essential component of the old Indian tradition of the fight of Indra against Vrtra or the "snake from the bottom" (ahi budhnya).

In Homer's Iliad 18, 5goff. the *shield* is described, which Hephaistos created for Achilles and on which the *choros* would be depicted, which Daidalos aut Crete had made for Ariadne. That the round "shield" is the symbol of the solar year, we have already discussed in the 1st main part (pp. 64-73). The *choros* ("round dance" [as movement and form], "round dance place") represented on the shield would have been executed by youths and virgins in artful intertwining with "knowing feet" (öturraiiévoioi Jtoösaotv). According to Plutarch's account (Thes. 21), the cult dance that took place on Delos depicted the labyrinthine labyrinths of Crete in back-and-forth twists, forward and backward movements of the dancers in the course of the dance (jrapaÄAc^Eic; or iteQieÄi^eu; xai âvsÂßsis), as was still the custom for the dance in the Stolper "diaper course" (p. 209). Similar back-and-forth, or up-and-down movements are still handed down with respect to the ancient Italian Trojaspiel. Klausens and v. Remerstein have pointed in this connection to the ancient expressions *antruare* and *redantruare* occurring in the dance of the Salians, in which the "truia" is contained[72] . A similar conception can be found in the Vergileiclärem, when they interpret Troia as a "tum- melplatz" and Festus gives the interpretation *antruare* and *recurrere* ("to run back"). The Serbian folk tradition does not know a *troyanka* dance.

Two motif correspondences must be pointed out here in addition:

1. That - as already mentioned above - the Etruscan *sarcophagi* (!) with preference represent the robbery of Helen (= sun virgin) by Paris and the "Trojans". These ships of Troy, where Kybele or Kybëbë had her place of worship on Ida (p. 218), always bear the y-sign on the stem and below it the sun disk 0 or the three equal-centered circles, j ene prehistoric symbolism of the North Atlantic petroglyphs (cf. pl. 509, nos. i and 2; pl. 52);

2. the rice dance performed by Theseus (according to Plut.-Thes. 21) on Delos with the children, after his rescue from the labyrinth, which was still common there in Plutarch's time and would have consisted of those forward and backward or back and forth movements, is called Gera "os ("crane") dance. The crane is like the stork or swan, the Germanic light and Lenzbringer. This is still expressed in the Indo-Germanic languages by the Bedeutungsverwandtschait: althochd. *krano,* mittelnieder 1. *krân,* mittelniederl. *crane,* angelsächs. *cran* etc., corresponds to cymr. com. *garan* "crane", Lithuanian *garnys* "stork, heron". As a life-bringer the juniper, the tree of life, is called after him "quickolter", *krana-witu* "crane wood". Its connection with the tree of life and the bull of the labyrinth is also expressed in the Gallic monuments. The tree of life or year tree, which is "split" by the axe god, grows on the bull (= ß), which carries the 3 cranes as *tarvos trigaranus* on its back, or the three cranes sit aut the tree. The 3 cranes will be here perhaps as representatives of the storks = swans as the three "swan virgins" to be understood, as in antique gems the astral bull also carries three virgins between the Hömem, or in the Bronze Age rock drawings of the Sea Alps the Y-sign like the split year sign (vgL Taf. 460). I hope to treat this crane symbolism in a special publication "Swan and Stork" later.

For the crane as Lenzesbote, light- and life-bringer and synonymous with the stork, cf. what was determined in main part 6 about the "Eiber", the *iu-bird* with the 2 or J* (from $), pp. 160 to 163. In this connection it is still to be pointed out to the already mentioned creation of man from the „tree" at the "sea" by the Tritinity Odin, Hönir, Lodur (Gylfag. 9, Volusp. 17,18). It is there the Ase *Hönir,* which gives the *oör, the* life spirit, the soul, that, what is contained therefore in the rune $ *od-il,* younger form Ä. Hönir is now called in Skaldsk. 15 "bank-, way- or talk-fellow of Odin", the "nimble Ase" *(skjöta âs),* "longfoot" *(lânga föt)* and "snake-king" (according to Neckel) or "mud-king" *(aur-könung)* or *är-könung* "year-king". In other words, the escort bird of God, the stork or crane as $ or R o<f-bringer or "Eiber" with the 2 or the long leg, is the mud king or snake king (cf. Text fig. 23, no. 1), who brings the new year = new life, (Text fig. 25, nos. 2 and 4), as on the escort coins (Brak- teaten) the snake still bears the £ (pl. 227 A, vgL pl. 300, no. 1). Similarly, the swan bears the 2 or "" sign as a life bringer (fig. p. [11] note 15 to the 1st main piece)[73] .

The crane and the swan belong to the white light birds and Lenzesboten, which go up higher than the stork to the north, the swan as a native bird, the crane as a migratory bird. For the crane with the ^-sign on the grave vessel of Diospolis Parva (pre- and early dynastic Egypt) see text fig. 25, no. 5 (p. 162). As I pointed out in the "Rise of Mankind" (p. 257) on the occasion of the symbolism of the stone of Strathmartine, Scotland and its "year symbolism (the two ^-snakes and the 2 meander, pl. 187, no. 1), the meander arose from the ornamental repetition of the 2-sign:

"VAßVAu ~imrnrn_^{1}

Text fig. 41

In a way, it is a request for a "long life", "many years".

The Nordic swan, which is replaced inland by stork and crane, the escort bird and life-bringer with the (J^or^ yearly wheel or the "Troy-Buig" or "Babylone" we got to know in note 15 to the 1st main part, fig. no. 4-8, (p. 11). We have seen how the motif appears precisely in Mycenaean graft symbolism (no. 11) and likewise in early Aegean Near Eastern (no. 12) and ancient Italic funerary symbolism, a "Troy" voyage with the y-"man" ship. The representations of nos. 6-8 clearly show the *upper* and ww/earthly journey, i.e. the "from above and below", the to and fro.

The fact that the medieval traditions of the "Wurm- lage", the poem from the Lower Rhine by Duke Emst, also relocate the magnificent *Würmelage to the* castle of the *Crane King,* corresponds to this. The same context is given by the Low German courtly poet *BerthM von Holle,* who lived 1252-1277 at the court of Duke Johann von Braunschweig. In his chivalric poems "Crane" and "Demantin" the "Wurmlagen" are repeatedly mentioned. In the first poem, the hero is the young King Gayol of Ungerland, who had been with two strangers at the court of the German Emperor, where they had taken the names *Crane* (Kranich), *Volke* and *Star. Crane* has won the German emperor's *daughter* (virgin motif) and is now awaited at home (as Lenzes- bote) by many knights and women in a large *worm layer,* which was set up in the middle of the field (v. 4184-4224). In the "Demantin" Berthold reports of a great "Wurm- lage", surrounded by seats and tribunes, from which probably two thousand women could have watched the knightly games, which went on in the Wurmlage (v. 1055!!., *Krause,* Trojaburgen p. 76-78).

If we summarize the total tradition of the cult customs connected with the "Wurmlagen", "Babilonen" and "Trojaburgen", we get the picture of cosmic-symbolic rites in the form of round dances and waffle plays, which brought the victory of the light over the darkness, the new "turn", the new ascent of the light, to the symbolic representation. The associated mystery plays, the "dragon fight" of the savior and god of light, who still lives on in Christianized form as St. George, also form an essential part of this.

That the same traditions can be proved for North America, e.g. concerning the "Labyrinth Choros", we have already seen in Plate 57, No. 3. The rock drawing of Tuscon, S.-Arizona, could be described as the winter-solar "Troy" round dance of the primitive Pueblo Indians, those Pueblo Indians who still possess the old Arctic-Atlantic face-solar year with the same calendrical cult symbolism. The warrior round dance at the Jul or winter solstice festival *Soyaluna* ("general assembly") of the Hopi is a dramatized fighting action of bringing back the sun, which is in power of the then still hostile "horned serpent" (see Plate 12, No. 9). How closely the dragon fight motif of the Savior and Son of God still connects the Germanic and Hopi calendars, we will see main section 13 (cf. especially plates 128 to 130).

As for the name *truia, troia, it is* perhaps based on the god name *t-r,* of the *Tor-nit peoples of the* Thule culture (cf. p. 78) and the stem *i-a (i-a)* "to go" (cf. pp. 94 u. 165), the vocalic diameter of the year. The "Troy" castle would then be "God's go" in the year, up and down, forward and backward, back and forth, the old Vedic *r-ta in* its cult-language inversion (p. 98/99), which as "year", "year-wheel", "turn", "world-order", "law", also denotes the "holy custom", Latin *rttus* "the traditional way of religious practice", *rite* "according to right religious custom", to which word clan likewise Latin *rota* "wheel", *rotundus* "disc-round", Old High German *rad* "wheel" would have to be put. And *wheel* is a name for the "Troia" castle, the "ritual" dance castle, as for example for the "maze" lying in the Hanover city forest, in the Eilenriede, which has the shape of a horseshoe-shaped coiled snake[74] . The "wheel" is oriented SW-NE: Entrance in the SW, in the sunset point at the winter solstice. So here the Troj'aburg as "worm layer" still encloses mentally the year wheel, the rotation (compare plate 50, no. 14, 15 and 32; plate 51, no. 3; plate 112).

This Indo-European "wheel" clan is again closely related to a cult linguistic word for "tree of life", "world tree" as "measuring rod", the "cross" of the Savior, Old High German *ruota* "crop, pole, measuring rod", Old Norse röda, ruoda "cross, cross-post, gallows", Old Saxon rgdull "radiant wreath", Old Norse *röda, ruoda* "cross, cross-post, gallows," Anglo-Saxon *rod,* Old Norse *rgdull* "halo of rays," Old Saxon *radur,* Anglo-Saxon *rador, rodur* "heaven," etc. For the *deus in rota,* the "god in the wheel," is the sky-god, the cross-god, the world-god and year-god of the two forms of the year (pl. 52, n. 10).

The rice dance, the *"fihoros"* in the "Troy" castle, in the "Babilonia", is a reproduction of the movements of the heavenly wheel in its upward and downward rotation, as Stem-Oddi measured it (p. 191).

Therefore it is explicable that in the Germanic-Christian syncretism the Troy-castle, the "Babilonie", is found in the churches, which were built in place of the "pagan" place of worship. And still up to the present time, e.g. in Spain, the solemn dance of distinguished young men in honor of the Madonna, the Baba-ilu of the former "Bäbylone", had been preserved in those Christian "churches" (pp. 182 to 183), whose "choir" still reminds of the old cultic rice dance with the precentor according to the name.

Plate 64, no. 1. The wall painting discussed above (p. 241) in the church of Räntmaki near Abö, Finland.

No. 2. labyrinth in the Cathedral of Chartres (XII century). It is a "wheel" labyrinth of 12 turns, in the *center of* which (= ß) * the *hag-alu* or *-ilu* with the sun is located (= so (J)and and is made of blue and white stones. In the vernacular it bore the name
"Za *Lieue",* the "way hour, mile" (Engl. league) and contains a 150 yards long way at 40 feet diameter. Matthews suspects original etymological relationship of "la Lieue" to the Old Gaulish measure *leuca, leuga* or *leuva* = 1500 steps.

This 8-fold division^ of the "labyrinth", with emphasis of the X as "dagsmark" or "eyktamark", is also attested from a Roman mosaic, which was found in 1730 at Cormerod, Canton Fribourg, Switzerland, and is related to the labyrinth mosaic of Salzburg (plate 63, no. 6). In the center, Theseus kills the Minotaur.

No. 4. central panel from the labyrinth destroyed in 1829 in the Cathedral of Amiens (now in the Museum of Amiens), built around 1288. Also eightfold division -, 8 points in a circle, and the subdivision and "X" which latter is expressed by 4 figures (one is supposed to represent Bishop Evrard).

The same 8-pitch and X had the labyrinth destroyed in 1779 in the cathedral of Rheims, o o
"Wheel crosses" ® are the labyrinths in the Cathedral of Sens, St. Bayeux, St. Quentin and St. Omer; St. Quentin and St. Arras in octagonal, St. Omer in quadrangular shape. All of them have the entrance in the *south.* The rows of the labyrinth of Bayeux are furthermore lined with lilies *(ilge* cf. pp. 45, 163, 165) and oleaginous stars (= cf. main section 5)[75] .

As Robert de Launay points out, the heyday of the medieval labyrinths, the so-called "Romanesque period" (XI-XII centuries), is so rich in pre-Christian cult-symbolic traditions and includes, besides "banned paganism", so much syncretic. The area of distribution is the Rhine valley, Lombardy, northern and western France. In France they occur in the Germanic and Norman area of influence, *not* in the Rhone valley. A midland immigration or borrowing is therefore excluded.

Of the German church labyrinths, the round one in the crypt of St. Gereon in Cologne is worth mentioning, along with its perimeter of signs of the *zodiac* and *monthly works.*

This is the year and the house of God, *bâb-ilu.* Just as the small square labyrinth in the Basilica ofReparatus in Orleansville (325 AD) shows in the center a *meander* (!) with letters which, read from all sides, make "Sancta ecclesia"[76] .

With the megalithic culture, the "horned dolmen", the "zo/a stone circle setting as a place of worship, also once the *„Troia",* the "*Baba-ilu",* came via Crete to Mo-uru, the land of the people from the west and to Uru-azag-ga, the "holy city", the "God's Gate" Ka-dingir or Bab-ili.

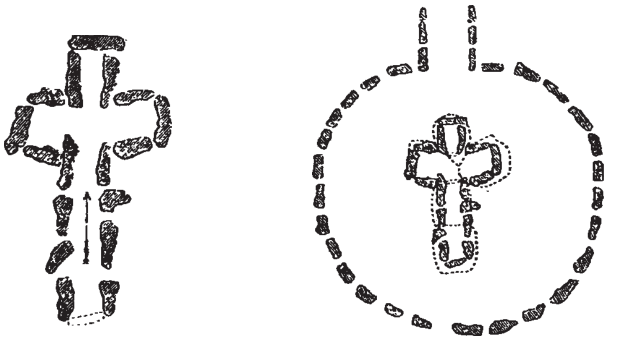
The *winter solstice* relationship of these mythical, prehistoric, and historical places of worship has been set forth in the study of this section. In this connection also the further fact is important that the labyrinth or Minotauros motives on vessels like from Athena, Acropolis, Aison, Vulci, Nola etc. are all *grave offerings*, thus also here still in the sense of the cult symbolism of the Nordic megalith culture the "labyrinth", the ‚JIaus of the "labrys", of the X or M or x, the "Troja castle", the "Babylone" etc., is a life turn, "New Year" symbol. The same is true of the famous Egyptian labyrinth at Lake Moeris opposite Arsinoë (Crocodilopolis), just *south of* the pyramid of Hawara, Fajjüm district. In this pyramid, which is symmetrically directed to the same NS meridian as the labyrinth, rested the mummy of its builder, King Amenemhat III and his daughter Sebek-Neferu (XII dynasty around 2300 BC)[77] .

Here, too, the labyrinth appears as a funerary monument, as do the later labyrinth monuments of antiquity: a tomb rises above the labyrinth of Clusium; a tumulus covers that of Guoynen and Noterio; in a tomb is placed the labyrinth of Hadrumetum with the inscription: "Hic inclusus vitam perdit".

The time of this monument and saying is the time of the darkening of the old inner and outer God-freedom of the distant Nordic ancestors beyond the Alps, to whom the "wheel" was once the sign of the "die and become", of the eternal renewal. And once again we get with the investigation of the last, not yet discussed nordic name of the Troy-castles and Babilones, again the same enlightenment concerning their origin and their original meaning.

As Krause (p. 97) has also recognized, the appearance of numerous church and book labyrinths in the 9th-13th centuries in northern France also coincides with the invasion of France by the Normans, with the appearance of the designation of the devil as "evil Waland" in German literature. And this explains that the "house of Waland", which the Latin educated monks and priests translated as *domus Daedali* (designation of the labyrinth in the Hs. of St. Gall), also acquired further ecclesiastical significance.

The name *Völandar-hüs,* "Walant-", "Welant-" or "Wielant-house", is the Old Icelandic for the Troy Town, the Babylone[78] . *Wayland-Smith, Wayland Smith's Cave* or *Wayland Smith's Jörge* are field names in Icknield-Street in Berkshire, where a cross-shaped megalithic tomb of the same name has been uncovered, nota bene - near *Ashburg* (pp. 249, 250 u. 180) 1. The name is documented already in 955 in England, in a document of King Eadred (on daet wide geat be eastan welandes smiddan)[79] .



Text fig. 42
The grave "Waylands Smithy'*near Ashburg in Berkshire, England,
a) the grave alone; b) the grave with its stone wreath

The cruciform tomb[80] , surrounded by a stone circle, the entrance of which is at the foot of the cross in the *south (l)* (cf. text fig. 42a), was probably originally covered by a burial mound. It is a type belonging to the "Tuatha" cultural circle of the "fir side" people (p. 185). One finds this cross grave enclosed in the stone circle setting as well in New Grange, Dowth and Lough Crew, Co. Meath, and Moytura, Ireland (J-type), as e.g. in Lundhöj near Ullerup, Kirchspiel Heltborg, Jutland, (with whose grave symbolism we will deal later, cf. Taf. 330, No. 37), as at Drouwen, Drente (Netherlands), T-type; in Morbihan and Bretagneusw.

The Old Norse *Vylundr,* Anglo-Saxon. *Veland, Velond,* Low D. *Weland* etc. is the artful blacksmith (Anglo-Saxon *vel, vil* "jewels", Old Norse *vél* "much art, work of art"), the Norse form of Hephaistos, Erichthonius and Daedalus, as already emphasized by Grimm Our investigation in main section 31 will show that it is a hypostasis, a calendrical manifestation of the Son of God, the underworldly, winter sun-turning, axe and hammer god f> (Anglo-Saxon. *dorn ds,* "dome-god", Old Norse *thurs âss* "giant-god" m) (vgL plates 322, 329-336). The "smith from above" is an old naming of the sky-god, which designates the *Ilmarinen* in Finland like the old-German "Zm?"-god. The motif of being "paralyzed" or "limping" is a variation of the one-handedness or one-footedness (or one-shoe-ness) of the Son of God in or at the H, the "hell", the *ur (*cf. main section 38). Erichthonius is also "lame", and coincided with the later Erechtheus, whose descendant was Daedalus, the "artful one", the builder of the labyrinth of Minos.

In the Verchristlichung the underworldly son of God, the darkened, dark one, the horned one, with the H "foot" (= "hoof" = "horse foot") and the Y or ^-sign (= "fork") became the devil. Also the devil is the "svarze meister" in hell (= D), forges and builds like Wieland and is like this *Hinkebein* (Anglo-Saxon *hellehinca).*

The grave house is the winter solstice place of the human life, its underworld (lat. *orcus),* as the dolmen in Beira Alta and Beira Baixa, Portugal, in the 16th century still *orca or casa d'orca, lapa d'orca is* called, with winter solstice ablaut also *arca,* thus the tradition to the *ur* D has preserved[81] .

The son of God, as year and grave splitter or his axe with the "split year", or belongs to the grave symbolism (swö *ascia dedicata)* of the Nordic megalithic culture circle (cf. pl. i or pl. 7, no. 2; pl. 21, nos. 5-6,16, 22-24; further main section 31, among others, pl. 326, no. 1, the axe-god on the *southern* or keystone of the stone grave in the mound of Anderlingen, district Bremervörde, Prov. Hannover, beside it the ^-figure, the "man" with the symbolic Y hands. The split |>-year-sign or or axe and H then also form a formula connection in the cult symbolism of the rock drawings and stone graves of the Nordic megalithic culture circle.

The completely darkened Anglican folk tradition of the Christian time made then from the axe-god the divine miracle smith, who dwells in the stone grave as "Wayland's Smithy" and shoes the steeds (0-motif). Also in Germany in the Middle Ages the smithies are still called "Wieland's houses" and he himself dwells in *"mountain"* or *"stone"* or *"well" (Wielantes heim, tanna, stein, Welantes gruoba, Wielandes brunne* (825 AD).

But that the labyrinth = "Wieland's forge"= Dolmen *=or-ca* "underworld, grave" = KreuzimKreis shows how old the tradition of the north is here, since the -f- in the "wheel" and in the fl> in the " *ur", is* also the fixed winter solstice formula in the typology of the North Atlantic labyrinths (plate 56). And further we have a proof of the connection of the "Troy Town" (= "Wieland's House") presupposed on p. 250 with the "Askburg", whose property as a sun-turning cult and play place is confirmed by the tradition of the Skadinavian stone setting of *Askeberga* (see p. 180).

And that also this religion, which originated in the north, and its cult symbolism and myths, "traveled" with the megalithic culture through the Mediterranean area, to the east, is proved by the fact that in Corsica the dolmen in the popular tradition is also still called *stazzone, i*.e. "forge", and, for example, the dolmen of Taravo (Gern. Sollarco), which stands on a hill called "Bocca della Stazzona". For example, the dolmen of Taravo (Gern. Sollarco), which stands on a hill called "Bocca della Stazzona", is called *"Stazzone del Diavolo"*[82] .

With the H *"ur"* or "Dolmen" ship once the megalithic culture arrived in Crete (plates 82-84 and 86). And also *Wieland* the "smith" was considered the inventor of the ship, which was previously hollowed out of the tree trunk with fire. And since his wife is the *swan virgin, who* leaves him before his "paralysis" by the king *Nidhad* "Neider", the dark power of the winter (escort bird motive), so his myth with that swan-steven escort ship, which we in Anm.ns, Hauptstück, p. (11) kennenlemten, will have arrived once as Creto-Mycenaean culture in the Aegean Sea.

With this we have come to the end of the investigation of the main ideograms of the solar arc year Here again it has been shown how completely the oldest advanced civilizations of the Mediterranean and the Orient are based on Western, North Atlantic foundations, as far as religion and calendar, symbolism and writing are concerned.

In the 6th main part we touched upon that period of the great syncretism, the great reform and faith-revival movements of the Orient and of the ancient culture, in which ancient things, which had once separated themselves on different ways and in different time sequences to local mixed forms, merge and merge with each other. In this age of occult revival of those ancient myths and allegories, which have long since ceased to be understood, appears once again the light god and healer in the H with the bull, *Mithras,* the asa-saint, the friend of men, the alliance between God the world spirit and mankind in the Awesta, the lord of the rta, the light of the Vedas (pp. 130-131). Through the ancient motherland of Kybele or Ky- bëbè, wrapped in the strangest oriental, mystical semi-darkness, an Oriental-occult turned man, he begins his return migration to the primordial homeland, from which he had once emerged as the light of the lands, in clearest simplicity and loftiest majesty as "luxlucens in tenebris", a Northland light. *Sol invictus,* "the unconquered sun", is called the winter sun-usual in the Roman syn- *17* **Wirth, Urschrift Textbaud** kretismus and this day becomes in the Christian-Roman syncretism also the birthday of the Lord, dies natalis, as *Natalis Invicti.*

With the Imperium Romanum his cult moved down the Rhine again to the North Sea, where the ancient stone tombs and stone circles were once his sanctuary. His present cult place is then still the natural or the artificial "cave", with the "well", and the cult picture in the rear apse, always shows the Kampt of the divine healer born from the stone (== the earth) with the winter sun-turned bull, either before a cave 0, or the representation is vaulted by such an arched zodiacal frieze, as in

Plate 64, No. 10: Mithras cult picture from Heddernheim (Wiesbaden). Mithras kills the bull (== overcoming his winter solstice), between his two companions (Cautes and Cautopates), of which the left one, the pre-winter solstice one, lowers the torch (== old year) and the right one, the post-winter solstice one, lifts it (== new light, new year) and leans against the tree of life with the snake (see main part 17). On Mithras' mantle the escort bird (raven). The bull carries as embodiment of the "man" (Mino-tauros) at the tail end the Y-sign (== "three ears of corn", Y = "moldar auki", see p. 79). Under the bull the *serpent* with the *vessel of water of life,* the *lion* and beside it the *dog* (Sumerian *ur-ur), which* receives the soul of the bull (== escort of the dead). From the pictures above the zodiacal arch are still mentioned (from left to right): Mithras born from the "tree" (year-, world-, life-); Mithras dragging the bull; Mithras crowning the sun-god Sol and giving his hand to the kneeling sun-god. Above (left): Sol helping Mithras to mount the sun chariot; (right) Luna descending with her team. In the four corners the four winds == cardinal directions X beside them the heads of the seasons. From the marginal images: (top right) the rock birth of Gotres.

This is the last fading out of the myth of the god in the bull, who was in the 0, in the middle of the labyrinth, in the cave, the darkness, with the snake, flooding back to the north. For also in the cosmogonic myths of the ancient Persians, the bull is the first living being that formed Ahura-Mazda and the death of this "primordial" bull is the origin of all creation. So here too, the winter solstice is still the microcosmic parable of the creation of the world from the "primordial" chaos. From the old Persian traditions the original connection that it was about a rebirth, a resurrection of the dead, was somehow preserved also still as a distant memory to the new Mithras cult (Tertullian, De praescr. haeretic. 40: et imaginem resurrectionis inducit). Also the new Mithras religion still believed in the immortality of the soul (Orig., Contra Cels., 6, 21; JuL Or. 5, 172 D; Plut. de Isid. c. 47 and Inscr. 1). And Julian, who once again established the Mithras religion against the oppression of the Christian religion, which had become the state church, says precisely that Mithras had the office of leading the souls of the righteous into the other world (Conviv. p. 336 c).

As the "mediator" of the dead, originally the god of the midnight of the year and of life, to whom therefore also the middle of the month was symbolically sacred, he was called "the mediator" (rov peSinqv, Plut de Isid. 46).

But this knowledge was not more that clear simple and nevertheless deepest God-experience and God-recognition in time and space of the north country, that community possession of the God-free on the God-earth, that certainty of salvation, to which it needed no occult initiation and mysterious cult rites for the introduction. The Mithras religion of the Roman empire was the spiritual expression of the dying metropolitan culture of antiquity, of an outwardly and inwardly unfree mankind, which everywhere was looking for a new truth of salvation, a new redemption, and no more was able to find it in itself, as once the distant ancestors found their God-opening. Especially as a religion of the dependent and oppressed, of the slaves, soldiers and small people, it initially received its social spread as a spiritual redemption[83] .

In the fight with another religion of mankind, Christianity, the doctrine of Aiön in Aries, it was defeated, it had to be defeated, because here a simple popular, ethical version was already outwardly superior to the occult mysticism of the Mithraic community, with its gradually given secret consecrations and truths.

While the Mithras religion sank into its destroyed and desecrated subterranean sanctuaries and disappeared, until the spade of the occidental researcher would find them again, the Nordic youth continued the old symbolic holy round in the "Rade", in the "year of the Lord", on free height in the light. And when at their consecrated place then the victorious ecclesia of Rome, the "church" of him, who announced of himself "I am the light of the world", established, then the youth wrapped the round dance around this "church"[84] . And the solemn old processions went on from the new cross house of God, as in the time when the light, free faith of the ancestors in that cross God still ruled, who was in the "frame" as in the "wheel", the Lord of the two annual forms, of time and eternity.

9. MAIN

The ,]Ur"

Dhe investigation in the previous main section has already shown that the sign 0wasthe ideogram of the smallest solar arc of the year, i.e. at the winter solstice, i.e. the smallest

a system of equal-centered (concentric) circles or a spiral, a "worm layer", a "Troy Town", a "Babylon" or a "labyrinth"

This provisional determination is confirmed by the formulas, the standing sign-connections, in which the fl occurs in the North Atlantic epigraphic cultural area

Plate 65: The fl "ur" and the sign "year" ® or + ("middle of the year").

No. i. This rock drawing of Yerington.W. Nevada was alreadybriefly discussedin main section 5 (pl. 38, no. 1
cf. p. i4i)and in the previous main section (pl. 50, no. 38, cf. p. 196): it is the ® "year" in the n, which carries the § (cf. pl. 218)As a further connection we see the spiral and the sun sign O in the sixth, thus the two forms of the year: solar arc year and Gesichtskreissonnenj ahr

For the snake, the winter-solar, the 0 and the ® cf. also nos. 6, 9, 15 (c), 22-23 (a) and 24aFurther main section 13; for the two "year"-serpents(=CD) with the H and® c No. 12, further main section 17 and 18

For the doubling ® and -f- on or in fb no. 3, cf. also nos. 9, 15, 18-20.

For the formulas 'P with 0 and © (nos. 13, 14) see main section 34 (plates 352, 366, 367).

No. 15. The beautiful combination of signs in the dolmen of Lisières (Gern. Pamproux, Dep. Deux-Sèvres)we willstill examinesection 20, when discussing the Neolithic precursor of the germanic runic writing, and further in main section 28 (plates 285-289), in connection with the sign of the two arms (No. 15f.). It is sufficient to note here that wehave to do with

The "turn of life" is, where the downward turned pair of arms of the Son of God, the Egyptian *"Ka",* the life giving principle = J |, carries the equivalent Y or *Y,* runic *k* (Anglo-Saxon *cén* "torch" = "light holder" see main part 32), a symbol of the reversal, the turn of life, the raising and resurrection of life.

This "Ka"-sign, as ideogram of the arms of the Son of God, or as Y'sign at or in the 0 or n 1O(er at the dolmen]"[, we find both in the consecration formulas of the pre-dynastic grave vessels of Upper Egypt (pl. 77, no. 25, 34-37), as in the tradition of the Germanic, Anglo-Saxon runic writing (pl. 77, no. 12 a-d). Here, apparently, there is a double equation: if the grave is mentally-symbolically the winter solstice of human life, its "ur" n (or A °der Fl> Pi etc.), the grave house ideogram of the Urdolmen TT of the *or-ca* (p. 256, cf. pl. 82B), two standing supporting stones andüa capstone, reminds of the rectangular writing of the „ur "rune n etc. The stage of this cult symbolism and sacral writing, hieroglyphics, of the megalithic funerary culture [migrated from west to east] is formed by that triptych of Bacinete (pl. 65, no. 18), which shows the 'J'-god in front of the dolmen n, in which he is included as -f- "cross"- and|(D "year"-god with the axe, as year- and grave-splitter (cf. Pl. 21, nos. 16 and 20 and main st. 31, ,Pls. 322, 326, 328, 331), as we also found in Pl. 40, no. 7 in the [prehistoric relief of Mârib in Arabia.

That the old Arabic writing, like the pre-dynastic Egyptian, is equally of North Atlantic origin and belongs to the J ungsteinzeitlichen Red Sea culture circle, was already stressed several times; If one takes the first(!) letter of the ancient Arabic alphabet (Sabaean, Thamudic, Lih-janic etc.) '(a), one sees a binding formula of the same signs H and Y resp. v with n (No. 24a-c), which in the inscription of the Dolmens de Lisières also appeared in the n with the® . The serpent sign Pj (cf. "Rise of Mankind", p. 287, fig. 25) is the Germanic *sig* or soZ (sun) rune,the 16th runedeij "long series", which appears in the rune series of the Themsemessers as *Y* (plate 205, no. 7). It is now equally preserved in the Neolithic calendar disc representation of Fossum (pl. 285). For the sign compound H and n> the "serpent" and the "ur" fl, cf. plates 107-109; for the compound v or Y un(i FL the "horned ur," cf. plate 85. The two alternate forms also appear as binderune united in Sabaean, no. 22, the "horned serpent" y and H (cf. Taf. 127, nos. 7-12,14, 15, 17-23) and the n containing the "life" £, while the serpent between the "horns" brings the Q (cf. Taf. 110); or the serpent H with the n containing the "year" 0 is carried by the horns U (nos. 23a-d). This is the meaning of the CI (A> Fl, etc.), as the last and first letter, as the sunstroke and solstice sign*,* that it is the w and the *a,* end and beginning, in which the "year" 0 of God and man is contained. The same formulas, as| the old Arabic, offer us likewise the grave vessel inscriptions of the before and early dynastic Egypt (No. 25).

For the "year" god, the god with the 0 „ year" posture of the arms at the fl (nos. 16 and 17), the "horned" one (no. 17), see plates 302 and 306.

Plate 66. *The* CI *"ur" sign and the year split* c| *or* |> *or* |> *or etc.*

In the CI (Fl D etc.) the year split takes place. It can be expressed in different ways. Either the cleavage forms Q D or c| |> are written on both sides of the CI etc., thus united to the binding formula (No. i-3, 15), or only the one half f> still appears connected with the Fl (No. 4). We will return to the stylization of the CI as "mother's breast" in the dolmens of Morbihan (nos. 2-3) in the next main section (pl. 92).

As formulas appear again: CI with f> ()> or ZJ>) and -f- (n. 4-5*,* 9, 13-14), or with Y as

Resurrection symbol (no. 6), or with the X (no. 12, cf. $ in pl. 63, no. 22); for both last connections, cf. pls. 218 and 226.

How old the formula f> (f>, ^>) and ß is, results from the fragment of Gourdan (plate 66, No. 7, compare plate 200, No. 8 and plate 205, No. 2), which temporally belongs to Magdalenia, thus before 12000 BC. Chr. The third sign on the fragment of Gourdan is the sign "sun". The whole Gourdan formula occurs later still in the retreat area of the Stone Age culture, in the Western Alps and their foothills, as on the stone of Parey near Thoirey, Jura (plate 66, no. 9).

The importance of the p ß formula as a sign of salvation is indicated by the *casting mold from* Piedra del Nacimiento, Almeria (Spain, Bronze Age(P), No. 10).

We will come back to the seal stone of Gezer (No. 13), the cross god with the horned fl-dolmer: (vgL p. 142), in main part 31, plate 322. For the permanent tradition of the cult symbolism of the megalithic culture epoch, the Am-uru, the I-A-U god, the entry in the prehistoric cult cave of part Zakarfya (No. 14 a-b) is of importance, because the entries in this cave continue up to the Christian time.

The "house of the deep" of Ea, the *a-psü,* the triple water-flooded god-gate *"bâb-ilu"* as year-gate 4t> (No. 15) was already mentioned above (p. 195) and shall be discussed further in Taf. 333, as well as No. 16, the divine "bull-man", the bull-"horned god", the year-splitter between the two sun-points (compare Taf. 9, No. 22) there.

Plate 67. *The sign of the "right cross"* -f *(middle of the year) in or on the ß*.

The formula connection needs no further explanation after what was determined in the previous main section (plate 56 etc.). The cross-god appears in or at the ß. The last conclusion of this Umordian formula is preserved among other things in the Germanic-Christian syncretism as the St. Kümmernis or the "Volto Santo" of Lucca "holy turn" (not "holy face")| (plate 412, nos. 5-7).

The "resurrection formulas" of the rock drawing of Spanish Springs, W. Nevada (No. 3), the ß with -f and $ resp. Ä "new life", f "sun", the p and y etc., we will still encounter in': the] various sections concerned. For$_b$ the formula -f and $ (nos. 3, lob and 14), or -f and Ä etc. (nos. 3, 24), cf. main section 30 (plates 308 and 310); for the formula ß and $ or Ä (nos. 3, 14, 24), cf. plates 218 and 226.

For the radiant ß (nos. 1, 2, ioa) cf. plates 72-73. For no. ii it is to be considered that the symbolic connection] Sun with +[and ß is still found on an *axe of* the Migration Period as a grave addition, thus in your primordial sense of the year and grave split (see further main section 31).

The Anglo-Saxon form of the ^z rune on the] Thames knife (no. 9, cf. pl. 205, no. 7), the X "year" (pl. 3, no. 13) in the ß, also clearly shows here that this 16. or last rune of the "short rune series", is the winter sun-useful one, and this ß with the X is therefore the smallest sun-run arc of the worm layer, of the Troy-castle, of the Babylon, of the labyrinth, as the grave vessels of the Dipylon style in Athens (plate 59, no. 7) had confirmed to us.

Taf el68. The highly 'ancient tradition of the "short rune series" of 2x8 = 16 signs, as original sequence of the month signs of the Arctic-North Atlantic 8-part face circle sun year *(dagsmark, eyktamark),* is corroborated by the further Anglo-Saxon alternate forms for the ^z rune. It is that variant of the | in the ß etc. (u$_ä$ a. Stephens no. 8), which we already knew above (pl. 50, no. 18; pl. 51, no. 6a-6b; pl. 54, no. 6; pl. 58, no. i-4, 6). The use of this winter sun rune in the prehistoric North Atlantic cult symbolism and its sign compounds, formulas, leaves no doubt about its actual and original meaning. As we have already seen in plate 65, no. 4, this rune appears in the prehistoric drawings of N ord America as a symbol in connection with the "year" sign 0 . In the Neolithic cult cave of Las Palomas, Spain (No. 18), the sign is associated with the god lowering his arms, like the downward-turned pair of arms sign in the formulas of the sacred writing of the pre-dynastic funerary vessels (No. 25), from which this "Ka" sign also emerges again (Plate 77, No. 37). The rock drawing from Ferraduras Pintadas, Bemfeitas, Portugal (no. 19, cf. pl. 75, no. 1), also Neolithic, associates with it the symbol of the winter sun-turning Son of God with one lowered and one raised arm, while the rock drawing from Modoc Lavabeds, California (no. 4) shows the same symbolic winter-sun-using arm posture as a kind of binding formula: from the ^-posture the god, via the cross-posture -j-, raises the arms again to the ^-posture (compare the rock drawing of Hvitlycke Soldattorp, note 26a, 8th main.). Next to him the life-sign X "coming from above and below" (p. 12), whose upper sun-circle, the summer one, is shown radiant or visibly shining, while the lower one, the winter one, winter sun-turned, underworld one, is lackluster. Next to it the A sign with the I in it. Therefore, there can be no doubt about the winter solstice meaning of the sign. The sign is handed down as Germanic Rim e (yr)as the last, thus winter-sun-using rune of the short runic series of 16 signs (No. 7 a and 8 a) (Stephens No. 8). But likewise it appears as "-character, i.e. as character of the first sound of the old-European alphabet, both in the Celtic writing[1] (No. 15a), and also there as alternate form to A, as in the so-called "Iberian" writing of the Pyrenean peninsula[2] (No. 16a-£>); and likewise it appears in Sumerian as G'l or A> WHERE it has the same ablaut value w and *a, hü* and *ha* = "10", as has been mentioned several times already (pp. 225/226 etc.), originally probably as a sign of the last month of a decimally divided year. This ablaut is still handed down as a double sound *ua* for the Q-rune in a "Futhark" in the sequence of the Irish Ogham and Beith- luisnion alphabet (Stephens No. 75, Vol. III, p. ii after a leaf in Trinity College Library, Dublin), which strangely enough also gives the sound value *ia* for still (cf. 6th main section, p. i5iff.).

The high age and the common old-European origin of the ß-rune with the I contained in it is secured by the agreement of the further alternating forms of the Germanic and Iberian runes: because the A or (J or A contains further still the T or Y> the „ka"-sign, the sun - resp. O, or the "ka"-sign V or Y with the sun (no. 8 c-e, cf. 16c-d and 24), as a symbol of the Son of God, who is waiting in the A with the "light of the lands" for the rebirth and resurrection,- formulas which we will treat in the next plates. This is still expressed in the explanation of the Anglo-Saxon runic song to the Ä rune (v resp. Y etc.), where the rune is given the name *cén* (= "kien", "torch" = "candlestick").

cen byth cwicera geh warn	is every living
cuth on fyre -	kund im Feuer -

The v or Y with the sun Q in the A is the "lux lucens in tenebris", the old North Atlantic formula *ra-ka,* to which we return in plates 341-342, as the formula of the 3rd and 6th rune may have originally been.

And further, the alternate forms of the yr rune in the Anglo-Saxon runic series teach us that where the |, the Y or the sun - are in the A etc., they are in the water W (n. 8f., Stephens n. 19): the water ideogram appears, as it were, as a determinative in the A- Itis the immediate allegorization of the explanation which the Old Icelandic rune poem to the p|"ir rune that it is "the clouds weeping and the ice edges dissolver" *(skyja grâtr ok skarafyverrir)*, with the Latin explanation *umbre.* That the Hhier is still explained with *umbra* "shadow, spirit, soul" (of the underworld), "underworld" (orcus) is of the greatest importance. In the PI, in the waters, in the world or mother sea, is the "ur", the *Or-cus, the* underworld.

The transfer of the term "water" in CI to the heavenly water, like the Old Norse *skyja gräir* "of the clouds weeping", is also present in the "rain cloud symbol" CI of the Pueblo Indians (cf. pl. 214, no. 7 and pl. 359, no. 1). Also in the Anglo-Saxon runic song the "Ur" rune is the sign of the Urs or bull in the "moor stomping" *(mör-stapa),* where Anglo-Saxon *mör* "swamp" is a conceptual contraction of the old "sea" word, which in the Old High German *muor* has also preserved this meaning. Also in this "sea" clan the winter-sun-usual diminutive of H H *u-a is* present; cf. Latin *muria "*brine" and *mare "sea",* Gothic *marei* "sea", Old Norse *marr, Old* High German *mari* "sea", Old Irish *muir.* Similar narrowing of terms is present in Old Frisian *mar "*ditch, pond", Anglo-Saxon *mere,* "the lake, marsh, standing water", Lithuanian *mârès* (plural) "lagoon".

So the PI, the winter solstice solar arc, is the place where the sun sinks into the *ur,* the "sea", there where the dark w becomes the *a* again (see main part 6, p. 159). Corresponding to this is the meaning of the 24th or winter solstice rune of the "long series," the "double axe" M in Anglo-Saxon *sunt, sund* "strait." And, as we have seen in Plate 67, No. 9, the X "year" sign, from which the "double axe" sign arose, is also included in the CI, in the meaning of the yr rune, the 16th or winter solstice rune of the "short runic series".

In the root *ur* and *ar,* respectively *uar* is contained another ancient pre-Indo-European word clan, which denotes the water, the sea, the envelopment, covering H of the "light of the lands" and of the Son of God, who entered the mother water, the sea: cf. Old Ind. *van* (f) "water", *vâr, vâri(n)* "water", like Old Norse *ür "*fine rain", *yra* "fine rain", wn'grangels. *ürig* "dewy"; Kabyle *urkis* "rain with snow"; Anglo-Saxon *war,* Old Isl. *ver,* upr "sea"; Avestic *vairi "*lake" and *vär-* "rain" *(yärantaë-ca* "they make rain"); tochar. *wär* "water," Lat. *ürinäri "to* dive underwater," *ürinator* "diver"; Old Pruss. *wurs (*uras) "*pond," *iürin* (acc. sing, with j suggestion) "sea," Latvian *jü'ra,* litt., *jürès, jürios* (PL fern.) "sea," in particular the "Baltic Sea." (Walde-Pokorny I, 2, p. 268). basque *uraldi* and *urald* "flood." The god in the waters, in the sea, is the ancient Indian *Varuna* (cf. Hittite *arunas* "sea"), who binds with the noose (= CI); cf. Tungus. *or-ka,* Burjät. *urjeka* "noose." It is the place of the year where in H *ur,* the "closing" and "opening" of the "door" of heaven of the "bâb-ilu", the "wrw-azag-ga", takes place; altind. *api-vrnoti "*closes", ("covers, veils"), *apa-vrnoti* "opens" ("uncovers, reveals"),lat. *operio* "close, cover," *aperio* "open" (reveal) from **op-, ap-veriö,* Oscian werw "door" (portam), Umbrian *verof-e* "in portam"; Lithuanian *üèveriu, - vérti* "close," *atvérti* "open," *veriü, vérti* "open" or "close," *vaftai* (PI.) "gate," Old Pruss. *warto* "front door," Old Church Slav. *vrèti,* "to close," *otvorti "to* open," *vrata* (n. pl.) "gate, door," etc.; Old Ind. *vrnoti, vrnitë, vârati* "to veil, cover, enclose, surround, restrain, ward off," *vrti* "fence, enclosure," Awest. - *varanântë* "cover, envelop," *var "*castle, enclosure," *varana* "enclosure, covering," altind. *Varuna,* the winter-solar god in the sea (pp. 69, 148, 201), Hittite *arunas* "sea," Old Indian wra-„ "cave, mountain cave" (cf. Sumerian^ A *buru(bu-ur)* "cave, depth," etc.), Lithuanian *ürvas* (m), *ürva* (f) "cave"; Old Ind. *ära-h* "cavity," Anord. *all* "deep, narrow channel in the sea or in a river," Lithuanian *ülë* "cave."

With -^ connection: latin. *orcus* "underworld, underworld god", *orca* "barrel" (= CI), portugies. (16th c.) *orca* "dolmen" (TT = D)> Gothic *auraJii* "tomb, burial place", Lat.*urceus* "water jar", *urna* "vessel" (of baked earth) (< **urc-na}* and *arca* "box, coffin", etc., eig. "closure", cf.

arceo "close, enclose, guard, ward off," gr. dgxéco. lat. *arx* "castle"; Old Church Slav. *raka* "burial cave," Lithuanian *räktas "*key," *rakvnti "*close"; cf. Little Russian *arkan* "noose, rope" (to catch horses), Polish *arkan,* Turkish, *arkan* "thick line, dew," as *Varuna,* the god in the sea, in ß *ur, is* also the god of the "noose" (ß).

We have in the previous main section the cultic plow procession in connection with the "Wurmlage" (d. i. *ur-m)* kennengelemt (p. 199, cf. Taf. 53, Nr. 1): *urvare,* in ""/'-movement 'go, is the "plowing", the „bustrophedon"-Schreibung(S.i78), *dasurvum (urbum), the* plow bend, the perimeter of the *urbs* "city". Correspondingly, we find the *az-stem* for the same expression Latin. *ar-äre* "to plow", *arvum* "seed-fields", Greek. dgoco. Gothic *arjan,* Old Norse *ardr "plow",* Old High German *art* "the plowman", Lithuanian *ariü, ärti* "to plow", etc.

For in the ß *ur the turn* is the "turn" and the "*who"-den.* (with-Z): altind. vartate *(-ti), vavartti, vartti* "turns, rolls, runs, is there, lives", awest. *varst* "to turn", altind. *vartdtyaii* "sets in turning motion", *vrttd* "turned, round", *vrtti* "rolling", *vartana* "turning", *vartula-* "round", *vartula* "spin we tel"; lat. *verto, versus, vorsus "*turn, turn, turn"; Gothic *wairpan,* Old Highd. *werdan "*to become", etc.

From the ß *ur* then again the new growth begins (with pre-Indo-European *-t-)*: Old Norse urt*,* Anglo-Saxon *wyrt* "herb," English *wort, Old* Saxon wurt, Old High German *wurz* "herb, plant," Gothic *waurts "*root," Old Ind. *vârdha-ti* "growing," *vrddhd-* "adult, large," Awest. *var'd* "to make grow," Greek *radamnos* "young shoot, womb, young branch," etc.; with *b (bh):* lit. *virbas* "rice"; with *ks:* Old Ind. *vrkèä-,* Awest. *var'èa-* "tree," with SÄ": Goth. *ga-vrisqan "to* bring fruit" (cf. pl. 164).

"Ur"-old, pre-Indo-European linguistic vocabulary of the Thule culture time is contained in these root words, which we will still clearly recognize, for example, in the Lappish dialects: e.g. Lule Lappish *ur^{a} pa* "the time of the leafless trees in autumn", *ur'pe "*the budding in spring"; *or°cu* "clear, solid ice"; *oru* "to be, to dwell, to remain, to stay", *oruha* (pl.) "abode", etc.

If we recapitulate these formations of the derivations that sprouted from the ß ur, *ur,* we see that the ß w and *a, is the* end and the beginning (p. 159), the turning, the turning, the new becoming; it is the place where the Son of God is between the ß w and ß *a,* in the ßß (AA> etc.), where the envelopment, the closed door, the "bâb-ilu" ß n, the "gate of God" is opened again, as it is still symbolically expressed in the "Drey Geistliche Weinacht Lieder vom Newgebomen Kindlein Jesu" of Cantor Niclas Herman in Jochimsthal (Wittenberg 1560).

> Praise God, we Christians are all equal in His highest throne, *who today is leading us to His heavenly kingdom and is giving us His Son\.*
>
> He comes out of his father's womb and becomes a little child; he suffers there miserably naked and naked in a *manger.*

The fact that he comes from the "father's bosom" is a Protestant transformation in terms of father law. For according to the "ancient" conception, as it still resounds in the Catholic tradition, it must say:

A rose has sprung from a tender
root.

and brought a little flower in the
middle of the winter, even
halfway through the night.

And the child, who is born in the mother's womb "now and then, of a pure virgin - Mary, *God's mother", - is* - "well laid in a *manger*". For the Son of God, born from the womb, lay according to the Christmas Gospel in the "manger", Aramaic *'uriä, ör'iiâ,* Arabic *äriiu*^{n} "manger, stable" (also = the "rope", the "noose", with which the animal is tied), cf. Assyrian *urü* "stable", and *erënu* "box", Phoenician *am ('arän),* Hebrew *'ärön,* $^{'a}$ rön "box, mummy box, (the holy) ark". That the n^{ur} became "stable" is an image that can only be derived from the astral symbolism of the North Atlantic winter solstice, where the stemmed animal appears with the reborn Son of God in the H (cf. p. 242/243), and also according to the "Ur"-old tradition of the Christmas Gospel again the bull (ox), the Germanic *Ur,* who is in the fl, according to the Anglo-Saxon tradition. One compares also the *Egyptian* d-t "stable" and also with *mdw-t* "depth," "depth in the earth," "depth of the sea," the underworld (cf. pl. 127, no. 25), from fl *md* "10" = Sumerian'0 w [and *a* "10" and *bur (bu-ur, bu-ru)* "cave, depth," as Sumerian *ki-ur* "underworld," "gate of the underworld" (Akkad. *duru(ssu), kl-ur-ra* (Akkad. *ni-rib irsi-tim),* sum. *ki* = "place, place, place."

The *ur (ur)* fl is the most sacred sign of the North Atlantic sacred writing, in which the greatest mystery, the "Wer"-dung takes place, the *Wer* = "man" (got. *wair,* altnord. *verr,* Old High German, Old Saxon, Anglo-Saxon *wer,* Latin *vir,* Umbrian *uiro* (=viros), Old Indian *virâ-s,* Awest. *mra* "man, hero", cf. Sumerian *ur* "man" (Taf. 73, No. 23a-b and p. 219).

In the fl *ur, ur,* where the fl *u* becomes the fl *a,* where the "who" (human being) emerges from his "Ur", where the signs of the holy year- and life-series lift anew with the year-splitting, the *language,* the "word" is given to the human being anew: Greek. *eirö* (eipm from */EQ1O)) "say", *rëtör* (pTjrojp äol. /QTjtMp) "orator", *rëma* (pfjiia) "word" *rëtra* (p^rpa d. /pârpa) "saying, contract", awest. *urväta-, urvata-,* "provision, precept," Old Ind. *vratâ* "commandment, statute, vow, religious duty," Old Church Slav. *rota* "oath"; with dfc extension Gothic *waurd, Old* High German. *Wort* etc. "word," Old Pruss. *wirds* "word"; lit. *vârdas* "name," etc.

Also the youngest form of the rune series actually begins with the a-sign. Because the a rune or f; is the cleavage form of the \ or . sign, North Atlantic *pa,* whose consonantal half remained german. / ({ preindogerm. />) initial sign (1st rune), while the vocalic half was "shifted" as 4th rune. About these forms of cleavage and the "shifting" of the old a-signs in connection with the original character of the alphabet as a sequence of the annual calendar signs and signs of the zodiac, see "Aufgang der Menschheit", p. 230L and 518, as well as our continued investigation in main part 45, resp. 19, of this work.

Also the Sumerian has preserved us clearly the old cosmic basis that from the f) the "language", the "speaking" arises anew. Because the O or A ($^{=<}$ () known to us means as *u* in Akkad. also *qülu* "to speak, to call" and "wise, prudent" (Akkad. hasisu); likewise the ideogram of the sun emerging from the turned V or (pl. 69, no. 22) with the same phonetic value w has the meaning of "word" (akk. *rigmu)* and "speak" (akk. *nagâgu),* Barton 337 (see further the study on pl. 212).

And I refer also here to my first investigation in the "Rise of Mankind" p. 47off. that the God of the sun *Q* r^c *(ri),* gives to the "mouth" <^> *r* the "language" f$^{<==>}$ *r?* z=D *;* because also in Egyptian isr' "mouth" = "gate of heaven, earth, underworld".

A holy parable of the turn of the year and of the light, of the becoming of the world out of the "Ur" R was for this North-Atlantean mankind the eternal secret of the becoming of life, the "coming forth in the day" out of the "cave", the womb, out of the RR (Egypt. rOi). the "opening of the mouth", as it is said in the Aton hymn: "Thou (it is) who nourishes the conceived in the women and gives life to the child in the womb of its mother; - (it is) thou who givest the breath to animate every (child) that he has created, when it comes out of the womb to the (light) on the day of its birth; thou openest its mouth at the first cry. -How kind is your care, O Lord of eternity."

That also the R with the | in it has been taken as a symbol of the cleavage, the opening, the exit of the mother's womb, the "mother's cave", is evident, among other things, from the Old Norse designation of the latter, *fjallskard* "mountain cleavage", "mountain gorge" (Kröka-Refs-Saga Cap. 4); cf. also North American representations such as plate 226, No. 8.

And the pre-dynastic linear script also shows the downward arm pair with our *"yr"* rune (pl. 68, no. 25, cf. pl. 65, no. 15), as does the arm pair, the "ka" sign, also with the darkened sun, which again emerges from the R (pl. 69, no. 17, cf. pl. 77, nos. 34-38 and pl. 285-289).

At the end of our plate 68 we have to point out the same writing of the Creto-Minoan linear script no. 22 and the Anglo-Saxon runic script (no. 8b). The Trojan spindle whorl no. 24 (Schmidt-Schliemann, T. VI, no. 5213) shows twice the R rune with the | and twice with the sun Q in it.

Plate 69. *The sun at or in the* R, *the sign of the smallest solar arc at the winter solstice.*

The table needs no more explanation after the preceding. The old Sumerian ideograms No. 21-22, which were already mentioned before, still let know the original meaning clearly: it is the sun O. which is in the R and comes out of the turned R i.e. (J again, a cosmic epigraphy, which also exactly returns in the old Chinese (No. 23-24). The Sumerian ideogram no. 22, older cuneiform ö, later (Barton 337), still has the old phonetic value *u,* like O ('C) and designates the mother goddess^u *Istar,* then "earth, land" (Akkad. ersfZu) and the light god^a *Bel,* and as w, *ug* "day, daylight" (Akkad. w "iw, f "i "iw), also as *ud* "light" (Akkad.*urru),* as "also the "coming forth, going out" (Akk. *sétu)*; as *Bdbbar, Amna* the Babylonian sun god^a *SamaS* and the "sunrise" (akkad. *sit samsi), also* with the old sun name Ra (akkad. *namru, ebbu)* "shining, bright", synonymously *dag;* its color is "white" (Sumerian *pisit,* akkad. *pisit),-* as it would be called in the "spring and autumn of LüBu We".

It is the light turn of the white god, this ud*, u,* which appears in *u(d)tu* as "sunset" (Akkad. *eréb samsi)* and name of the underworld (= Greek *Erebos).* Similarly it appears in the indo

Germanic languages as "ur"'alt Sprachgut: altind. *M-, ud* "up, up, out", awest. *us-, uz- (uds-),* altpers. *us- (*ud-)*; Gothic *üt* "out, out", Anglo-Saxon *üt* etc.; Altisl. ütar*,* Anglo-Saxon *üter,* Alt-Saxon. *utar* "except," as praefix and praeposition "ur"-related and synonymous with Old Isl. dr-, Anglo-Saxon *or-,* Old Saxon ur-*, or-, Old* High German ur, *ar, ir* (praeposition) "out of, from" and *ur-,ar-, ir-* (praef.), Neuhochd. ür-, with the same winter-sun-usual and yearly *u-a* (and with original juxtaposition of the *us-* and wr-stem forms); to this also belongs Old Ind. *udära-m* "belly, cavity, interior," Latin. *uterus* "belly, abdomen, womb, uterus," Old Pruss. *weders, Lat.* véders, *védars* "belly."

Here, too, the mystery of the "coming forth in the daytime", from the mother cavity, is still "clear as daylight" in all contexts.

Writing #26-32 associates each end of the CI (n A) arc with the solar point as the setting and rising points of the winter solstice.

Plate 70. on this plate are given some examples of the kultsymbolischeji monuments of the CI sign from the grave and death cult:

No. i a-c. Lead burial objects in vessels found in the Monja Cave (Cova Monja) near Biniali on Mallorca (Balearic Islands): a) the ornament consists of 0 sun signs, also S connected (cf. p.252u.66andTaf. 12a, no. 1): thus© in the CI; likewise in b), only that the CI appears here in angular form n; c) angular form of the D,above 6 0 sun signs, below water or snake signs (cf. Taf. 68, no. 8f and Taf. 69, no. 3), which emerges from a band of X signs (cf. pl. 67, no. 9); below, on both sides, a figure holding sun sign 0 in each hand: the "Man" with the "Light of the Land" in fl> see pl. 71, 76-79.

No. 2-3. burial vessels from Troy (Berlin, Vorgesch. Abt. Staatl. Museum, No. 3263 and 2434): they bear the (J sign.

No. 4. grave vessel from Schönfließ, district of Guben, Lower Lusatia (East German Bronze Age, ca. 1400-800 BC). Ornament: Sun in CI.

No. 5 Low German grave. Collection Müller-Brauel, Zeven, district Bremen (younger Iron Age). Ornament: Sun in CI.

Nos. 6-8. early Christian funerary lamps from Gezer, Palestine, lower half of top. No. 6, sun in CINr. 7. X "?/r" rune; No. 8 the double CI = the second month or "new turn", "new rise", "new life".

We will come back to these Christian funerary lamps of Gezer and their local permanent tradition from the Megalithic Culture period several times (cf. pl. 141 and pl. 164, nos. 32-35).

Plate 71: The sun rising from the "Ur". Also the motive of this plate speaks for itself: the sun rising again from the CI is represented as a line, rod = "ray": compare Old Norse *geisli* "rod, ray", Old Danish *gisel, gissel* "ray, corona", Old Norse *geisla-dagr "ray day,* sun day" (7th day after Epiphany. January 13). Related to this is Norw.-dial. *gisl,* Norw. *gil,* Icelandic. *gil* "side sun". It is the same visual and sense connection as in Latin *radius* "rod, ray" or English beam "beam, ray". In the Norse runic writing (short runic series) the sign £ still appears as *sol* "sun", corresponding to the Lappish f *-palve, baive* "sun" (pl. 2, no. 24, pl. 4, nos. 14-15).

For the origin from the Thule culture circle the formula connection is again revealing: North America, rock drawing of Cliff Ranch, Arizona, shows the cross or year god am 0 (No. 5), the Neolithic Skadinavia and Spain (No. 20, 22,27) the am (1 with the sun and the "staff" or "ray". Especially the rock drawing of Backa is of importance here, because it shows the

Son of God as *ra-ka,* who "raises" the sun in the "right" hand and above it the grave house ideogram (grave pit, stone box) □ (compare p. 186,218,232 and Tat. 24, No. 6), from which the sun escapes. I have already treated this representation in the "Rise of Mankind" (p. 373) in connection with a myth of the Bori people from the Sudan of the sun *(Ra-na),* which was enclosed with a white ram in a stone box under water. We come back to this in main part 45. The grave house ideogram of Backa, with the sun escaping in the corner, we find typologically in the rock drawings of Tanum again, namely from the "Ur"-form fl (No. 14-16), the half-closed (No. 17) up to the completely closed (No. 18-19), also with the grave and year splitting axe (No. 19; compare Taf. i or 7, No. 2; Taf. 21, No. 6,7,16, 20-22).

As I have already proved in the "Aufgang" (p. 372 and 401, Texttaf. V), this grave house ideogram appears under the phonetic value *ba* (= "mother") equally in the Atlantic writing of the Vai-Niggers of West Africa, as in the Sinai writing of the 2nd millennium B.C.. I come back to it in my Palestina writing.

For the question of the permanent tradition of this grave symbol there are now two important evidences. The first is the so-calledFagra*'s grave* (No. 23), communicated by *Sjöborg*, a grave destroyed a century ago, which *Montelius* places in the older, *Arne in* the younger Iron Age[6] . "Fagra's count" involuntarily recalls the Eddic designation of the sun (Skaldsk. 75) as *fagra hvel* "beautiful wheel" (p. 67). According to this it would be perhaps the sun grave and belonged to the former cosmic-symbolic grave types of the megalithic culture lost in Skadina- vien and Northern Germany today. This type, as well as the Ur-Dolmen n (Taf. 1, Bacinete), on the other hand, we find probably in the northern British islands; so e.g. on St. Kilda Island (Hebrides), "the Fairy House", a passage grave with a H porch at the entrance in the *south* (!). So the grave emerges as | from the fl.[6] Further the burial chamber of Anna Clough Müllen or Anna doch mullin, Parish of Kilevy (Kilslevy), Ireland (our no. 24)'. This type of form finds its end in the Mediterranean area, in the burial chambers of Sardinia, as in the case of Pauli Latino (no. 25)°. The tomb not only has the layout of the n with the ',, rod, beam' ' on it, but the entrance stone also originally consisted of a large fl or, 'horseshoe'-shaped plate, the upper part of which is broken off. Two similar tombs are located near the nuraghi, those great cult, defense and residential towers, of Cuvas[9] . South of these two tombs, 6 conical stelae, menhirs, stood in a row, the last 3 of which bear two mother's breasts: they are thus "mother stones" (cf. pp. 185 and 237).

Beside this plant fl with "staff, ray" | on it also the simple /\-form occurs, also at Cuvas, territory of Dualchi, which opens to the southeast (sunrise to the winter solstice) and is enclosed there by a semicircle of 6 similar conical stones.[10] This complex corresponds to the "Nauetas" or "Navetas", so called. ship-shaped, boat-shaped tombstone combs of the Balearic Islands, like the nuraghi of Sardinia, with the "talayots" of the Balearic Islands and the "trulli" or "truddhi" of southern Italy, traceable to the ancient Tuatha Empire of the northern British Isles and the lost North Sea Islands, to the "beehive house" type of the Hebrides and Canary Islands, the "cloghauns" or "cloghans" of Ireland, and their high development in the "brochs" of Scotland, the "duns" of the Orkneys and Shetland Islands. We will return to this briefly in section 52.

If the cosmic-symbolic, cultic construction of the "Fagra's Grave" and the origin of its type from the megalithic culture of the North Sea district is assured, we possess a further proof of the importance of this construction and this calendrical culture, which is a thousand years younger.

symbol in the ancient as well as faithful and reliable epigraphic tradition of the Norse runic calendar.

The 17th March has in the Nordic rune staff calendar generally as a symbol a "house" (chapel?) Taf. 71, No. 21b. In a Swedish calendar from 1609 (from Södermanland ?), on the other hand, our CI still appears with the "staff" or "ray" (no. 21a)[11] . Finn Magnusen points out the importance of this day in the old German Holzkalendem, as the beginning of the summer half of the year, which in Norway begins on average only with April 14[12] . In an old Alemannic calendar the day is marked: "Hie wart der erste dag in der welta". In the ancient folk custom, this day is connected with the "winter expelling" or "death carrying out" and the "summer bringing in". The doll representing the winter death is "burned" (= victory of the rising light over the winter rigidity) or thrown into the water, i.e. back into the CI. At the beginning of the 18th century, for example, at Königshain near Görlitz, a large procession of young and old was lined up on the "Todtenstein" with torches. Here they lit them and moved, singing the song:

> Death we have exorcised, summer we bring again -

merrily home. On the stone is said to have been depicted an "image of the gods"[13] . This "image of the gods" has special significance for us in connection with the patron saint of this day in the Roman Catholic calendar, St. *Gertrude,* daughter of Pipin of Landen (Brabant), first abbess of the monastery at Nevele founded by her mother Itta (born 626, died March 17, 659). In Thuringia, as in the field of Leiszling, between Weißenfels and Naumburg, one sang:

> Now we drive out death, the old women into the house, and bring in the
> summer, the girls flowers and May *summer wheel! Summer wheel!*
> Red flowers and green seeds, let us rejoice.
>
> or: -
> *Summer wheel Summer wheel*
> The brat is well guessed, it lies in the bride's garden.

Sunday "Laetare" or "Rose Sunday," as the ecclesiastical designation is, is also associated in Slavic with the beginning of the year *(leto)* and the carrying out of death. In India, Kali, the goddess of death corresponding to the Slavic *Marzana,* was ceremonially carried around on the 7th day after the March new moon and then thrown into the Ganges. The Roman Vestals also carried rush-woven dolls to the Sublicius pons on May 13 and threw them into the Tiber (Ovid. Fast. 5, Ö2osq.). In some places in the Slavic folk custom *Marzana is sawn up*, which custom is called *Babu rezati* "sawing the old woman", and is equally attested in Italy and Spain as *segarela vecchid*[1] *. This symbolic "splitting" as a seasonal separation is also preserved in the Babylonian tradition as the splitting, halving of the primordial mother *Mummu Tiâmat* by *Marduk,* the son of God, the sun child.

The seasonal separation© in the daytime, where the |, the "rod" or "ray" of the sun emerges from the **0,** is thus clearly handed down.

Apparently the Pipin daughter Gertrud is a Christian reinterpretation of an older Germanic calendar "saint", who will also have been called *Gertrud (gér* = spear, lance and *thüdhr* "the power giver", see p. 147), one of those "white women" of the pre-Vodanistic religion from the stone grave time, the priestess of the sky and world god and the mother earth, whose name she may also have borne. It is striking that the "St. Virgin Gertraud" is still represented with a *staff*, so-called as "abbess". For the crook on or on the 0, cf. pl. 21, nos. 7, 14-17, 21; pl. 22, nos. 7-8, 40-41, 51; pl. 26, no. 3; our pl. 71, nos. 22 and 8a; pl. 83, nos. 18-23.

A Norwegian runestaff calendar of the year 1684 (Morland Simpson, No. B. Fig. 3, p. 367) shows indeed still to the 17. III. a "Ger"-like symbol, a lance, which has above two X cross bands as wrapping. And as Athena (p. 97), the bearer of wisdom with the ger, sprung from the head (= thinking) of the sky god, the former priestess of the Nordic megalithic time, still appears as the *hart maguada* also on the Canary Islands among the blond Guanches, so in the alienation and the decline of Wodanism the Valkyre is to be regarded as a memory of the Nomen, theDisen, the "white woman" *(hvita quina) of the* distant prehistoric times. She led the Ger J, the Godume of *Ti, Tiu, Tyr,* which in Latin as *runa* = "lance" also still preserved the memory of the "runic" origin.

As a former bearer of the "f, the symbol of the god, the dying and therefore the god of death and the guide of the dead, St. Gertrude also has the quality of the guide of the travelers, the living and the dead: "vam mit sant Gèrtrüde minne" is the name of the travel blessing, and one drank therefore also "S. Gertruden minne". According to a handwritten tradition of the 15th century, it is still said that after parting, the soul remains with the "beata *Gertrude" the* first night, with the archangels the second, but on the third night it goes as it was destined. This is a tradition which connects *Gertrude* with *Hulda* or *Holda* or the *Berchta-Bdba*, to whom the *unbaptized* children (= the "heathen") come, or with Freyja, or in whose dwelling *Fclkvângr* or *Fclkuângar the* dead also gather[16] .

As the representative of Mother Earth, the bringer of the summer half of the year, the day of the beginning of the agrarian work of plowing and sowing, etc. is consecrated to her. She is the summer bride. The "Odebaar" or "Eiber" and the cuckoo are the Gertrudsvögel, likewise the woodpecker as escort bird, as well as the snail as Sonnenlaufsinnbild, Wendel (see p. 198).

The Gertrude day of the runestaff calendar with the symbol of the "staff" or "ray" of the sun rising from the H is thus another evidence of the permanent transmission of the prehistoric calendrical cult symbolism as we still see it on the funerary escort ship of Backa, plate 71, no. 22: Crook, 0 *ur,* sun 9 and 'f' *madr* "man". It is no other connection than the Neolithic one from the cult cave of Penon de la Torre de la Pena, S. Andalusia, **f)** *ur,* **r sun** and **v** "man" sign or in the rock drawing of S. Nevada, Pueblo Grande de Nevada, North America, crook with cross, sun and "ur" (vgL plate 22).

Plates 72 and 73: *The "radiant Ur".*

We now come to a characteristic "spelling" of the wr-rune, which we have already briefly touched upon in the previous main section.

The symbol of the smallest solar arc or celestial arc, in which the sunlight is contained at the winter solstice, from which it breaks forth again, shines forth and illuminates the heavens with its

The name of the god in the water, the god of the depths of the water, seems to have been extended to the symbol of the radiant arc of the sky. As *Varuna,* the god in the waters, the water depth, in the CI also became the sky god, the phonetically corresponding Greek *Uranos*[18] , so we find in Lithuanian *öras* "the free, free sky, air", Lat. *ârs,* Old Ind. *äre* "into the distance" and with pre-Indogerm *k* or g-Staihm: Old Ind. *arjuna* "light, white", *itrcaii "shines*", *räjaii* "shines, radiates", "is king, rules", Greek *argos* "white" etc., armen, *arcat' "*silver", Lat. *argentum* etc..

The whole pre-Indo-European wr- or *ul-* or a-u-r or *a-u-T clan*, to which we come back several times, has this double meaning: the winter-solar and the summer-solar solar arc = radiating smallest solar arc and radiating celestial arc in itself. The meaning is contained in the Indo-European word for sun, Gothic *sauil,* Old Norse *söl,* Lithuanian *säule,* Latin *söl,* Greek *helios* (-qAio? dor. ä/éÄiog), as in Old Ind. *süra-, süria-, "*sun"; with pre-Indo-European *k* or g stem, Old Ind. *ulkä, ulkusi* "fiery appearance," Greek *elektor* (TjXéxrcop) "shining, sun," Latin. *Volcänus,* Irish *Olcän,* and the *ul-k y* ZwA clan, Latin *luceo* "to shine, be bright," *lux, -cis "*light," Old Ind. *röcate "shines*, shines," Awest. *raocant- "shining,"* Old Ind. *ruci-s "light,"* Gothic *liuhap "light," Old* High German *liocht "light," Old* Isl. *Loki* "old Bulg. *luca* "ray," *lu&,* "light," etc. as assyr. *ürru "light,* day," Heb. *'ör "light,* morning, day, sunlight"; pers. Heb. '*ör "*ward bright, light," *'ür "*fire," '*örä "light"* (New Heb. "light, sun"), etc.[17] , talmud. 'ür, *'üria* "west, twilight, evening, light," '*ürta* "night."

A. In the introduction (p. 12) the pictorial writing of that secret society, *Medâwin, Mida- wiwin",* the "Mide-men" was mentioned, whose members are introduced into the ancestral knowledge, the lore and the cult of the savior and son of God *Nanabozho(=Glooskap* etc. cf. p. 114) and the magic science resulting from it. In this pictorial writing, the *kekeewin* or *kekeenowin,* the "Great Spirit" (nos. i and 2), who fills the sky and the universe with his light, is depicted in the D (no. 1) or in the radiant 0 = heavenly arc (no. 2). The representation of no. 2 is especially interesting, because here the Savior is represented as the "light holder", as e.g. among the Pueblo Indians (pp. 121-122), and in the noon altitude of his solar orbit (cf. p. 121). The Ojibway explanation of the drawing is, according to Schoolcraft, "I walk to half the height of the sky" (Nau baun a gee zhig a pe moos au tun aun geezh ig). This half-height of heaven, the half-heaven path, is represented by the half f| arc[18] .

Who this sky-walker is, the "Horned One" (cf. deed 348-350), is completed by the pictorial reproduction of the vision of the Ojibway-seer Ogee-wy-ahn-oqut-o-kwa (cf. p. 12) (No. 3). In the radiant sky arch appears the "Great Spirit" *Kitschi Man'itu* or *Manido,* the "Good Spirit" *(DzheManidö), who* carries the sign for above, "allcolors" (cf.u.a. p.203) on his body. He has sent out of compassion the healer *Nanabozho or Minabozho,Glooskap* etc., who-as he-"horned" is represented, as a carrier of divine power[19] . On his body, or as his body, appears as a symbol the solar year circle disk with the split year Q or Q (see plate 23, no. i and 3). That he is the year-god, the year-splitter, we have already been able to establish on p. 114, and is confirmed by the fact that the post-Jul month (January) is called the "small spirit month" after him (p. 48), while the pre-Jul month (December) is called the "great spirit month" after the father who sent him. Similarly Allvater, the dead leader, is called in the Edda still *Odin* after the Ä otZ-sign, the calendrical sign of the Vorjulmonat.

No. 4. Accordingly, the thunderbird, the Lenzesbringer (p. 92) is depicted pictographically, pictographically, in the radiant A-frame[20] .

Nos. 5-6. As southern extensions of the migration from the north, which we associate with the "strah

As we will examine in detail the "lenden" "/-signs in the main part 36, two examples from the coastal culture of Peru may be mentioned here. In this realm of the old religion of the world creator *Pacha- camac,* the *Irma-god,* then also the god appears in the radiating R, the Y, the On arising and On awakening To consider is that this symbolism comes again from *grave vessels* (!): No. 5. handle jar of Lambayeque, where the god moreover raises the stigmatized hands (cf. pl. 27, no. i and pls. 381-384); No. 6. same handle jar of Trujillo.

No. 7 (= plate 26, no. 3) Sumerian seal cylinder. The god reborn in the radiant "ur" R, above the winged sun disk; on the lower left the "one hand" of the god, the 5 epagomena; on the right the fish, the younger form of the serpent turning to the winter sun (see main part 14), which latter also still appears beside the figure with the crook (see 2nd main part) and brings the water of life (p. 227). Next to it the he-goat. Above the *"ar"* escaping from the R *ur in* the split X (cf. pp. 233 and 236, cf. pl. 95, no. 5).

Pl. 72. b. and 73. the *"radiating Ur".* The "radiant Ur" we have already met in the angular spelling A in the Yule symbolism of the calendar disc of Oslo (plate 46, no. i bottom). It stands there as the last rune of the short rune series on 13. II. (the Germanic Jul of older style), between the & at -f- (6. II.) and the M (17- IL), the 23. and 24. rune of the "long rune series", the formula of the month before Jul (December). In the runestaff calendars it appears otherwise generally on 13 XII with the R in the open form ("scissors") and the S or M on 27 XII (Jul younger style, cf. pl. 44).

In formulas results:

a) The Son of God, the 'J' or.T or J' on or in the R: pl. 72 B, nos. 3-6, 10, 12-13, 18; pl. 73, 7, 15 (see further main section 34).

b) The Son of God as year- or cross-god -f-, or the cross -f- on or in the R: Taf. 72 B, No. 2,14,19.

c) The Son of God as "armless one" or as "staff" or "ray" on or in the R: pl. 72B, nos. 7 and 9; pl. 73, nos. 4 and 6.

d) The Son of God as "two-headed", two-headed (Janus) in the R: Taf.72B, Nr.8undio (see further main part 28).

e) The Son of God as "Zwiefacher" and Y on or in the R: pl. 72B, no.n; pl. 73, no.5 is the conjunction of -f- and Y (^{s} - continue main section 28).

f) The Son of God as the Y "Man," the Risen One and Resurrector, the "moldar auki" (p. 79) on or in the R: pl. 72 B, nos. 8, 16, 17; pl. 73, no. 5.

g) The sun on or in the R: pl. 72B., no. ii (with the ram, cf. pl. 484), no. 15; pl. 73, nos. 3,8, 9, 13-14,19-21.

h) The Tree of Life on or in the R: pl. 72B., no. 5 and pl. 73, nos. 2 and 16. The cave painting of La Pileta (pl. 73, no. 2) is particularly important for us because its oldest layer also belongs to the Aurignac culture and thus the relevant entries in this winter sun-using cult cave date back to about 50000 BC. We return to the motif in main section 15 (cf. plates 164-166).

The representation of the "Heaven Father," the Ruler Father (pl. 72B., no. 17) in the Lappish "Runebommen," the shaman drums (p. 55 and p. (6), note 4) and the "Heaven Son" (no. 18)[21] thus corresponds completely to that of the Ojibway (pl. 72A, no. i-3, cf. pl. 301B).

Also the depiction of *Horagalles* (= Thor-karl), according to the Nser</> manuscript of the missionary Th. von Westen[22] , shows the Son of God as cross- and year-god (cf. plate 7, no. 1) in the radiant arc of heaven.

The other symbols of the Lappish "Runebommen" are characteristic of the ß, which includes dying and becoming, death and life. As the ^-sign can also have the meaning of death in the pre-winter-sun-usual sense (cf. Taf. 213, no. 24), so we see here the radiating or dotted ß as a symbol of infirmity (no. 21-2z)[23] and likewise of *Rota's Hustru* (no. 20)[24] , the spouse of the evil spirit, the bearer of infirmity, as the "horseshoe" foot ß became the symbol of Satan in the Middle Ages, actually the symbol of the Son of God in the underworld.

We will return to the representation of the runestaff calendars, the reborn Son of God as a swaddled child (for the same North American representation, cf. pl. 51, no. 8), in the two "horns" = ( ) (see pl. 44, under 25. XII.), of which the right), = the rising half of the year, is shown *radiantly, in* the 15th main section (pl. 167).

Plate 74. In the southern migration of this originally Arctic symbol we meet it in Central America, among others, in finds from British Honduras (No. i and 2, British Mus.); similar ones have been found at Na- ranjo in Guatemala. They probably represent the sun and the radiant "Ur".

Particularly revealing is here again the grave symbolism of the North Sea megalithic culture circle. The radiant "Ur" is here shaped to the mother's breast (No. 3 and 4, Dolmen de ITle-Longue, Morbihan),[26] a motif with which we will deal in the next main section (see plate 92). Very peculiar and clearly understandable is the symbolic connection (no. 3) of the 1> with the radiating ß, in which the year $ thus splits (cf. pl. 66, nos. 2-3). The no. 4 = Taf. 73, no. 7.

The ß-sign appears not only in the grave symbolism, but the "grave-house", the *"Ur" of* the human life, appears itself in the symbolic ß-form.

No. 5 a = No. 6. ground plan of the gravestone of Cloverhill, Parish Kilmacowen, Co. Sligo, Ireland (Early Bronze Age ?): 8J-1 stones in ß-shape, entrance below in *WSW* = winter solstice sunset point.

No. 5b. Stone no. i of the Cloverhill gravestone setting with the sun sign Q, thus = the sun in the ß (pl. 69). Another stone bears the <> sign with the sun in it (cf. pl. 198, no. 2).

No. 7. gravestone setting in ß-form at Seskilgreen, Co. Tyrone, Ireland (late j. St.Zt., older. Br.Zt.). The central stones bear worm layer drawings.

No. 8. ground plan of the dolmen in the townland of Killachlug, Parish of Clondrohid, Co. Cork (j. St.Zt.): the actual burial chamber is ß-shaped.

The Pyrenean peninsula, like Ireland, also shows the same emblematic form of the burial house, the *or-ca* (pp. 256, 260).

No. 9. ground plan of the dolmen of Equilaz-na-Chapada (after Simoés).

The ß "Ur" form has not only the house of the dead, but also that of the living:

No. ioa-b: Ground plans of Neolithic houses near Klein Meinsdorf, Kirchspiel Plön, Holstein. This Neolithic house type from Meinsdorf corresponds to the type of the "Muldengräber", which were proved in the west of the country.[26]

No. na-c. Prehistoric house ground plans in Orchomenos, Greece, as witnesses of the migration from the west.

From the area of the megalithic culture circle the following epigraphic monuments of the cult of the dead are further mentioned here as examples.

No. i. "Ferraduras Pintadas", Bemfeitas, Lafoes, Portugal (j. St.Zt.). The individual characters and character formulas have already been discussed in Pl. 6, 67, 68. We have here to do with a "turning stone": the entries are petitions for a new "year" <|> addressed to the cross-god -f-; the "Zwiefachen" (with a lowered and raised arm), whose feet with the ß, also with the | in it, also appear on the stones as a sign of the new "going" of God, the new fruitfulness (main section 23).

No. 2. stone *e* of burial chamber ("caim") F in Sliabh-Na-Calliaghe near Lough Crew, Ireland (end of j. St. Zt.). The stone is covered with fl-signs together with some solar circle signs O and a fl with I-sign. Apparently at each burial a fl was carved on the dead person as a wish or request for his or her "primordial" state.

No. 3. stone c from Caim S in Sliabh-Na-Calliaghe, Ireland. The bisected 3-circle sign, in which the fl is strongly emphasized. In this tomb is the sign for the whole„ ‚pro vobis omnibus".

No. 4 and 5. cult and gravestones of Scotland from the last half of the 1st millennium BC and the first millennium AD. Chr.

No. 4 Strathbogie Stone, Huntly; No. 5 The Bruceton Stone, with the "water or snake wolf"(?). So we have here the proof of a *permanent tradition* for the use of the fl-symbol in the cult of the dead, in the area of the Tuatha, the "fir side", *over two millennia!*

No. 6. gravestone in „ur"-form in the angular runic writing fl; Tunhems prästgärd, district Wäne, Westergotland, Sweden (Viking Age). Here, too, the same finding of the permanent transmission of this symbol in the cult of the dead.

From the previous result the sense of that symbolic connection becomes clear, that man, like the Son of God, enters his "Ur" fl in the winter solstice of his life.

Plate 76 and 77. The "man" at or in the fl *ur.*

It results in formulas:

a) The 'Pusw.amorim fl: Pl. 76, nos. i-4, 21, 27; Pl. 77, nos. 34-35; or the J", in or at the fl Pl. 76, nos. 1, 8-9; Pl. 77, nos. 26, 28, 30.

b) The cross or year god -f- on or in the fl: Taf. 76, nos. 10,12,18b, 19,22-23,28,30,35; Taf. 77, nos. i-2, 18, 20, 27.

c) The year god as 4> on or in the fl: Pl. 76, nos. 30-31; Pl. 77, no. 1.

d) The winter sun-turned-god, the "twofold," with one arm raised and one lowered: pl. 76, nos. 21, 24, 29, 33-35; pl. 77, nos. 6-8.

e) The winter sun-turned-god, the "twofold", the "lower" and "upper", Y and resp. A = T: Taf. 76, nos. 3, 8, 13, 30.

f) The risen Son of God, the Y "man": pl. 76, nos. 5-7, 13-14,18a, 25-26, 28, 32; pl. 77, nos.4-5,9-10,14-15,19, 22-24,33,37-38; or the Vb or Yusw, the *„Ka": pl.* 76, nos. *15-17}* Taf. 77, nos. 1, 8, 12a-d, 15c, 16-17, 25, 29a-c.

g) The "horned one": pl. 76, nos. 21, 25-26, 31.

Of the individual groups is still to be mentioned: Plate 76, No. 1. the Son of God, the y at the fl, in the "waters", and the wolf (cf. main part 34, 37 and 38).

Pl. 76, no. 2. The Son of God, the J[1] in fl, with the £ "life and death" sign, the serpent, and the winter-sun-turned-ram: for the latter see also Pl. 72 B, no. ii and further main section 46; for the serpent seealsoNo.20, 24-25; Pl. 77, No. 1, further main section 13, Plts. 107-109; for the ^-sign see alsoNo. 3, 27 and Plt. 77, No. 6; in Plt. 76, No. 19, it is the J- with which stands at fl, cf. No. 23, the ^-posture of the legs of the +-god in fl (see further main section 22).

For the axe on the H: pl. 76, nos. 17, 23, 29-30, see also pl. 21, nos. 6-7, 16, 21, 22.

In terms of scriptural history, the "Ur" meaning of the symbol is still clearly preserved to us. The Ä rune in the fl *ur* (pl. 77, nos. 12a-b), also with the sun (no. 12c-d), is an alternate form of the yr rune in the

Anglo-Saxon rune series (Stephens nos. 9,13,15, 18, 23, 33, 40 and Abecedarium Nordmanicum). Also the Cypriot writing (No. 16a-b) confirms this by the phonetic value *lu* (with inversion for wZ or wr). The *yr* however is the 16th or last rune of the short rune series: the son of God, the "ka" with the "light of the lands" is then still in the f] *ur,* in the w. But if he has come out of it, as the old Arabic writing, the Thamudic still shows it (Taf. 77, No. 29a-c), then it is the '("), the first letter of the alphabet. Here in the f] is the Son of God, so w and *a.* I will come back to the formula f], O and Y (pl. 76, no.32; pl. 77, no. 9, no. 17b), i.e. the 2nd, 4th and 5th rune of the runic series, **ur-ra-ka, in* a moment. The R r rune of the Futhark also seems to be of recent date, although older than the J*| rune, since the latter is missing in the prehistoric rock drawings. It has developed form-historically only from the angular spelling of the H kr rune, from ft (see Plate 83, nos.2,4and6). The older form of the r-rune will have been the solar or solar zodiac sign 0, thato- called "sun wheel", as the R-rune Anglo-Saxon. *rdd* (Steph. 5) in Old Norwegian ret'S = "to ride" and "chariot" means, in the Gothic denomination (Salzburger Hs.) *reda,* which is derived from Urgerm. **raidu* "chariot, riding", cf. Old High German *reita* and *reitl* "chariot". The Anglo-Saxon *rdd* also means "train, ride", as well as "way, road", compare English *road.* From the sun way the sun circle Q may have been transferred to the wooden disk with center hole (= face circle sun year, year sun way at the Ge- si chtskreis) and from there to the wooden disk with axle hole of the Neolithic wagon, which therefore rolls = "rides" the way.

The phonetic value *Ra*for the "sun", or the "sun god" we have already known in Sumerian, as in North Africa.beideHaussagelemt (p.268),ebenso im Altägyptischen (p. 127) O oder *r^c ,* Babylonian *ri'a* (cf. *Rlamasesa),* in Greek also *-ri-* (AaiQtrig) or *rë* (MeyxeßTig), Copt. **pi, pH** (Erman-Grapow. II, p. 401); in Polynesian *Ra* or *La.*

The Son of God who "stretches up" from the D "r, the sun O or O *ra* with the "right" hand Y is the **ur-ra-ka* (1 O Y been[27] ; cf. got. *uf-rakjon "*to stretch up, to reach out," *rahtön* "darreichen," English *rack,* mhd. *recken,* prät. racte, *rahte,* part. *geract,geraht* (cf. pl. 328, no. 2 and deed 86 B, nos. 1-3).

Which "ancient" relations are present here, results from what is determined in plate 71, no. 21 for Gertrude's Day, March 17, where the "sun" on the "staff" or "ray" ? emerges from the H. In Norway the red-deaf black woodpecker is called *"Gertrudsvogel",* and a fairy tale with Asbiömsen and Moe (No. 2) gives a Christian-reinterpreted and darkened explanation, according to which an inhospitable woman was changed into the "Gertrudsvogel" by our Lord God, who walked with Peter on earth[28] . I hope to treat the woodpecker as an escort bird in mythe, legend and cult symbolism in particular; would like to refer here only to the *picus,,* woodpecker", which appears in the Roman cult calendar as *picusFeronius* (13.N0V.) and *picus Martius, which* latter was sacred to Mars, the patron of the "March" month *(Martius mensis).* The pre- and post-winter-sun-guiding and fortune-telling bird is thus still clearly recognizable here. He also appears as a culture hero, as a mythical king, son of Satumus, father of Faunus, etc., breadwinner of the sons of Mars, of the twins Romulus and Remus. This legendary trait is also connected with his name elsewhere, in the Serbian *Urosh,* which, strangely enough, is again a heroic name, cf. Finnish uros. Also in the Algonkin myths the red-headed woodpecker sitting on the tree appears as the advising bird (= escort bird) of the culture hero, the bringer of salvation, the son of god Mänäbusch (Nanabozho etc.).), in whose fight with the evil Manido (spirit) Megissogwon ("pearl feather"), originally probably the winter demon, to which Mänäbusch between the two fire-breathing snakes, which are only a piece away from each other (see main part 11), first reached[28] . The woodpecker on the tree advises the saint*.

The last 3 arrows are aimed at the lock of hair of the invulnerable "Perlf eder", who is mortally wounded in the head. The head is mortally wounded. The details of this "ancient" North Atlantic winter solstice myth is now conspicuously confirmed by the symbolism of the Nordic rune-staff calendar, which around the 13th of III. the bird on the f>, the 'f' or Y-sign or the 3-branched tree (1), the yearly sign *Q* or Q), or X as two crossed arrows (1), as well as the /^-sign, which is also occasionally found on the 14th III, i.e. the angular form of the H-sign. A prehistoric evidence is perhaps the rock drawing of Löfas, Kyrkeryk, Tanum (pl. 77, no. 7), which shows the "twin", the left one with the lowered and the raised arm, and the right one, "horned" in the H. with the bird and the sun, above it the sole of the foot (main st. 23). The bird in the "Hom" fl or (J still appears in the Julsymbolik of the runic calendar (cf. Taf. 44, under 6. XII.), likewise in the Homaufsatz representation of the Apulian grave lamps, which show a permanent tradition of the megalithic culture; likewise in the ship symbolism of the pre-dynastic Upper Egypt. I will come back to this in my Palestine book.

In the myths of the Pueblo Indians, as among the Hopi, the mockingbird or *yahpa* appears in place of the woodpecker as the escort bird of the healer or god twin, Pöokonghoya and Balöon- gahoya(p. 122); seated on the ScÄ "Z*m'-tree (spruce), which brings men out of the underworld (H -motif), the *Sipapu* (p. 186), from the flood of water and the deadly *Balölöokongwuu (Palülükonuh,* or *Palülükonti)* snakes (the "feathered" or "horned" snakes, cf. p. 203) to the upper world[29] . The two horned or feathered snakes, whose heads collide in the south in the winter solstice place, are the 0 or CD year symbol in the sense of the face circle sun year. There between their heads in the south, in the waters, is the entrance point to the underworld, to the "cave" Ci. As the serpents in the waters and of the face circle as world circumference they are also the symbol of the world ocean, which circles the earth, encloses, like the eddic *Midgardsormr* (compare Taf. 182, no. 2 and 3 and 186, nos. i and 2; 183, no. 1; likewise the § "year" symbol of the "horned" or "feathered" serpents among the Pueblo, pl. 182, nos. i-3, plus pl. I8I, no. 1; cf. also p. 203).

The woodpecker, which knocks at the tree, is also in the Germanic folk belief the escort bird or signpost to the water (= M wr). The "talking" bird, the teacher of the language, like woodpecker or thrush of the North American myth, is the escort bird of the culture hero, savior and son of God, the "Zwiefachen" or "twin" and his people. Also the *picus* (like *pica* "magpie" etymologically the same word as old High German *speh, speht,* "woodpecker") was represented in Tiora Matiena in the Satanic as a highly famous ancient Italian oracle on a wooden column, probably replacement of a dead sacred tree of life. As the *picus* as servant of Mars also brought the twins Romulus and Remus their etching at the Ruminal fig tree, while the she-wolf*,* the wZ-animal (p. 21g, 235) nourished them. According to the representations of the Roman gems, however, the she-wolf is with the twins in the 0 from which the (annual or life) tree grows up (pl.406, nos.2-3). And also in the old-Italian tradition, as in the Germanic, the woodpecker is the escort bird to the water (= H wr), because the autumn *picus Feronius* was sanctified to the Latin goddess *Feronia,* a manifestation of the mother earth, which also appears as a source goddess. Her cult celebration (mid-November) was the feast inaugurating the sowing of the cereals, just as the first fruits were offered to her again: so by the Capenates in her sacred grove at Soracte.

According to the ancient Italian tradition, it is the picus who inhabits the evergreen tree (spruce), the prophesying bird who has the "springwort" that gives access to the "hoard" (Q-motif, cf. p. 235) enclosed in the "mountain". (Pliny, Aelion, Dionysius, et al.). And it can give us after all this do not take wonder, if we find the "Ur"-bird in the Iberian tradition as *pica* "magpie" also with the name *urraca.* The *ur-ra-ca,* the female "picus", the "Ger- trudsvogel" was therefore the bird, which was in the section of the 0 ? Y *wr-ra-Äa formula of the annual calendar as Lenzbringer.

To conclude our plate, "The Man" on or in the H >,ur", we should still refer to the Trojan spinning whorls (pl. 77, nos. 31-33), which contain the yearly ideogram of the 3 or 4 arcs (each as a double or triple circle), cf. pl. 64, no. 7, and show below, i.e. in the *south,* the (in the fl or Y (cf. no. 36) or the Son of God rising, the "Man".

Likewise, the rock drawing of Minussinsk, Yenisei, Western Siberia (plate 77, no. 11), which shows the god in the H, from whose sides, under the armpit, the human couple emerges, also a North Atlantic cosmic-symbolic myth motif, is still to be mentioned.

In the next two plates (No. 78-79) we want to discuss some selected monuments of the symbol "the man in the H" in Central America, which as a group of monuments lead over to South America, the witnesses of the former train from the north, as the rock drawings of America show it (plate 76, No. i-21). Of greatest importance is again the fact that these so-called "stone yokes" could be determined as *grave goods* (!)[31] .

For the explanation of these so far enigmatic monuments, we need only refer to the statements made in plates 74 and 75: the H as a grave symbol and grave form, where the "year" of man is renewed, the new light of life is given to him in the rebirth. Simple stone "Ur" bows were found as burial objects, for example, in a tomb at Apanaca (or Apaneca) in San Salvador, which contained two corpses. According to *Haberl, the tomb in* question consisted of four porphyry slabs, each over 3 feet long and 2 feet wide, forming approximately a semicircle, in an erect position, with another slab as a base. Each body had been accompanied by a stone "Ur" arch. One "Ur" arch was found in a mound in the burial ground at Pilon de Azucar, Mexico, and another was found in a burial mound at Ranchito de las Animas (Mexico)[33] .

Plate 7%. These so-called "stone yokes", better stone "Ur"-arches, occur either in completely smooth form, (e.g. No. 1, from Fiuca Pompeya, Guatemala, Mus. f. Völkerkunde, Berlin), or are more or less richly symbolically sculpted. The leitmotif is the figure of a man in the H, who stretches out his arms or raises them, a representation which is equally documented in the New and Old World: Plate 76, No. 12; Plate 77, No. 2, 4-6, 27. The correspondence is also here so striking that any further comment is actually superfluous. As examples are presented here:

No. 2-3. stone "Ur" by Martinez de la Tour; No. 2 front view, No. 3 top view oblique from above (Berlin, Mus. f. Völk., IV C 18937).

No. 4. rolled-up representation of a stone "Ur" (Vienna Court Museum, No. 6081, height 41cm).

No. 5-6: Stone "Ur" (Mexico. Berlin, Mus. f. Völk. IV C 26876). No. 5. top view, side oblique from above. The face and the left arm and foot are clearly visible: below the foot the sun hieroglyph Q. No. 6: The same "Ur" in a lying position seen from above.

Plate jy. No. 1. stone "Ur" (Mexico. Dehesa Collection)[33] . On the outside of the half of the arch that faces the viewer, there is a representation of a skeleton raising its arms in a Y posture, that is, *the totei standing on it* On the outside of the other arch there is a face, as on many of the other stone "Ur" arches (cf. nos. 6 and 7).

No. 2. That the fl-sign somehow has something to do with death is clear from the symbol for *mictlan,* the land of the dead (Codex Bologna 7, below). Two bones, laid crosswise -f-, on a field of u and O characters, respectively. Left and right below the center power eye *youalnepantla* "midnight" (cf.pl.30, no.ia-c), to which we return in the next plate (8o,no.6). The cross as f- orx (cf. p. 56) is symbolic of Mother Earth and the underworld: thus in Codex Borgia 72 (cf. Kings- borough 43 and Cod. Vatic. 73, top left) the earth goddess *Tlagolteotl is* depicted on the cross X *(omaxac)* in the n -shaped serpent (the colorful coral serpent or blood serpent with the © sign on its body), with the skull as determinative, the 6th day sign, *miquiztli* "death" (pl. 249, no. 1), as in Codex Borgia i (= Kingsborough 38) below the skull appears in the two $ snakes on the X (pl. 249, no. 2), or the skull, the symbol of *mictlan,* the realm of the dead, lies on the X crossed bones, above it the two bored-out eyes of the victim, and below it his torn-out heart (pl. 249, no. 3), corresponding to our fig. 2, pl. 79.

No. 3. In Codex Vaticanus 3773, sheet 7 Kingsborough 55) below, the symbol *mictlan* "realm of the dead, underworld" (the skull, the -f- crossed bones of the dead, the torn out heart) is depicted in the Q version, *miccacalli* "grave" (cf. Codex Vaticanus B,fol.82, columme43, where the skull appears on your X in the □). For the □ cf. still pp. 186, 218, 232, 268.

As can be seen from plate 79, no. i and 2, the O-sign is explicitly connected with the idea of the realm of the dead. The meaning of the O-sign was already completely obscured in the Aztec oral tradition, but can still be exactly reconstructed on the basis of the cult symbolism We will return to this in main section 37 (cf. pl. 400, no. i-3).

No. 4. stone "Ur", supposedly from Orizaba (Museo Nacional, Mexico, height 42.5 cm): on both sides the sun sign 0; termination on both sides human head in side view.

No. 5. stone "Ur" from Totimehuacan, south of Puebla (39 cm). Also on both sides the solar zodiac sign.

No. 6. stone "Ur" (height 40.5 cm). On top the human head and the outstretched arms Y; the same head is depicted at the ends of the arch. The ornament consists of right and left turning reversible or swastikas (cf. pl. 29, no. 7), the axis of which is the sun sign 0: i.e. - after the downward rotation again the upward rotation of the Y^m it the O from the 0.

No. 7. stone "Ur" (Vienna Court Museum No. 12408, height 39 cm). On the outer sides of each end of the arch appears a human head, which - as in most stone "Ur"'s - is located in the mouth of the *toad,* which here is only indicated above the head in ornamental stylization. What is of greatest importance here, however, is the representation of the twofold spiral sign *naua, nauatl* emerging from the mouth of the head as ideogram for "smoke" or "breath" = *„language"!*

Here, too, the Central American cult symbolism completely and totally confirms the Old World one, that in the D the "mouth is opened", the "language" arises, the "first sound" is heard, the *a* emerges from the w (cf. pp. 127, 232 and 260-266).

And also further, the Mexican cult symbolism confirms the „ancient" cosmic-symbolic basis of the North Atlantic cult language. The word *nauail* "mouth, round opening, ring", "language' ' goes back to a word stem *naua*, .speak' ' which contains a root *na*, .know" (Mayan, Zapotec), in the Qu'iche language family *nao, nau.* It means in Mexican *nauac* "at the lip", "at the edge" and is the same word that means as *a-nauac* "*at* the water, coastal land" (with locative suffix c) more rarely *anauatl* (with appended article *tl),* as *cem-anauac, cem-anauatl* "the whole ring, the whole disk, the round of the earth", which is flowed around by the world sea[34] . So we have semasiologically the result that the "speaking", "at the water", at the face circle, the earth round ring, in the n takes place (vgl.Textabb. 36 and 39). There is the house of the wisdom, the origin of the language.

No. 8. top and one half of an arch of a stone "Ur", found in Rancho between Huamantla and Tlascala, together with clay vessels, a stone figure and a staff of obsidian, apparently grave goods[86] .

At the top of the bow a human head between two T-shaped signs, which recur as J'-signs at the end of the bow. For the meaning of this· p-"ulo" sign in the Mexican cult of the dead, see main section 36.

No. 9. human head from the top of a stone Ur's (fragment, Ethnograph. Mus. Munich) , which is located in the toad's mouth, as well as in

No. 10 (Strebel Collection No. 1829, Mus. Berlin). The upper lip with nose of the toad are apparently symbolically stylized to the or ram's horns ideogram, whose meaning in the winter sun and death cult symbolism we will examine in main section 46.

We will come back to the toad in the next main section (10).

The emergence from the "primordial" cave fl has been preserved in Mexican mythology as a cosmic-symbolic motif: cf. *Lienzo de Jucutacato,* painting in black and red color on cotton cloth, from Cucuhtacato, the present Jucutacato, a document that is already known to us from the 17th century. It contains legends in Mexican language and describes the migration of a tribe of Nauail-speaking people called *Toltecs* to a place called *Xiuhquillan* in *Michuacan.*[26]

The detail reproduced here represents the first (right) and second (left) sections of this departure from the 'U r' homeland. The inscription to the first picture reads:"from the green gem shell came the ones made of ashes and the spear house and the Toltecs, the entire *Naud,* and the owners (processors) of the quetzal feathers and the stone piercers (who made green gemstone beads), and who made the shiny polished jewelry for the hair" *(chalchiuihtl ahpazco vquizque ynextlapictli, yuan tlacuchcalli yuan tultecatl, yn ixquich, nauatlacatl, yuan y quetzalua, yuan tlachall (chi) uhque, yuan tzuntlaquilchiuhque).* It is the Toltecs, the artisans divided into the well-known three guilds of feather workers, stone cutters and goldsmiths, who are explained here as *Naua* = Mexican speaking people. They are also called *nextlapictli* "created from ashes" and *tlacochcalli* the "spear house". According to the "Anales de Quauhtitlan", Quetzalcouatl made the people of the four regions of the world from ashes; also, in the *Tlil- lan Tlapallan, the* land of black and red color (p. 107), the *Tlatlayan,* the place of combustion, he burned himself and the atomizing ashes turned into all kinds of decorative birds, hummingbirds and other birds of shining plumage. If we hold together with this that, according to the belief of the Mexicans, the souls of the dead warriors, after serving the sun for four years, also turned into hummingbirds and other flower-sucking birds, we could understand that those who emerged here from the "cave", that is, the long-dead ancestors of the tribe, are called "created from ashes".

The word *tlacochcalli* "spear house" otherwise denotes the north, but still occurs in *Tlacochcalca in* connection with *Nonoualca Teutlixca* as a term for "those from the lands of the Gulf Coast, the eastern lands"[37] .

The term *Chalchiuihtli ahpazco* "in the green gem shell" refers to the water, the sea of the East, the Atlantic Ocean,, 'the world ocean' ', which the Mexicans called *teoätl,* 'the divine water' or *ilhwica-ätl* the "sky water". According to de Sahagun 10, 29, § 12, the Mexi

The first people came out of this sea of the East and landed on the Atlantic coast: "And also there came out of *Tlapallan* (the red land in the East) the Nanoualca, the Tlaocchcalca. The *great divine water, the heavenly water* exceeded them, which holds great snail shells (shell trumpets) and where great turtles are carried away by the tide. *From the great river* (the sea) *they came."*

We will get to know the hieroglyph *chalchiuitl* "green gem" in text fig. 43, as well as in plate 80, no. 7 in connection with the ß-arc painted in the blue-green water color, which is spanned by a crossbeam (see plate 68, no. i6e), the water cave, the place where the winter-sun god (Tezcatlipoca) has only one *foot*! About the blue-green sea water color as ""/'-color, cf. pp. 215/216, and the ancient Chinese epigraphic tradition of the green gem as the solar emergence from the ß, see text fig. 35, no. i-3.

The indication of the Atlantic origin in the Mexican-Toltec tribal myth is confirmed by further details of the first picture of the "Lienzo de Jucutacato". The Toltecs, the people from *Tul{l)a(n),* are carried across the "great water" by turtles. This tradition of an original homeland *Tula,* the turtle island, we find equally in the "Walam Olum" of the Lenape (p. 14), to which we return at the conclusion of our overall investigation (main section 52). It is the land of the savior *Maenabush* (Nanabozho, Glooskap etc., cf. pp. 48,114,271).

Likewise, in the first image of the "Lienzo de Jucutacato", the people of Tula, coming out of the "water cave", are carried, or (in the second image) led, by an *H and* over the great water. The two-colored dog, the half dark, half light-colored one (black-white, red-yellow) we will know again from North America, from "ultima Thule", as a guide of the dead and the soul, as an animal of the underworld, as a symbol of the winter sun, as it was already mentioned in the previous section as an *ur-* orwZ- animal (pp. 209-210, 219, 235-236). Also in the Mexican codices the underworld dog, the companion of the dying sun (p. 137), carries the ß-symbol on its body (cf. main section37, plate 400, no. i-3).

From the Atlantic homeland, from the ß, in the waters, the chief also brings the sacred sign of the O or which he carries in his hand (the so-called "fan").

Plate 80, No. 2: The journey from *Aztlan* to *Tleocol-huacan* (after Codex Boturini 1,2). The well-known picture represents the emigration of the Aztecs, the subsequent inhabitants of the city of Mexico, from their Atlantic island original home *Aztlan* with the pyramid. They go in the canoe over the water, in the year "one flint knife" (== 1168 A.D.), and land in *Teocolhuacan,* at the mountain with the crook top, the second mythical original home imagined in the west, where they receive in a cave (CI) their god, the *Uitzlipochtli* appearing in hummingbird form (see above, p. 279 u. p. 125). On the right side of the picture are the eight related tribes, the *Nauatläca, who* speak the same or a related language as the Aztecs or Mexicans, and who were encountered by the Aztecs in Teocol- huacan[38] .

For the North Atlantic winter solstice formula crook at or on the ß, cf. pl. 21, nos. 7, 14-17, 21-22; pl. 22, nos. 7-8, 40-41, 45, 50-51; pl. 71, no. 22 = pl. 77, no. 9 and pl. 86B, no. 2, respectively.

Of greatest importance, however, is that the sign for "language" emerges from the ß-cavity again, as from the stone ß, plate 79, no. 7!

No. 3. picture from a manuscript fragment in the Biblioteca Nacional in Mexico, drawing by Ed. Seler[39] . According to his information, there were four persons in an "arched green(!) enclosure. On the right above a man dressed with the dignity badge of the priests, the facial

The god who was considered to be the old and original god, and holding an ostrich and a spear in his hand ("Spear House", cf. p. 279). Opposite him a goddess, with feather bush rising *like a corn* (Xochiquetzal?). On the lower right a serving priest, with a banner in his hand; on the lower left another one, drilling fire. Beside| the main figure at upper right is an inscription which reads Seler *nicah toquiz(a)yah n oztoc* "here is the *cave* from which we came".

In this H, whose bow carries the X-Omament., thus the whirling of the new fire, the new light, the emergence of the new life takes place; cf. that determined above (Taf. 69, No. 22, p. 266) to the Sumerian hieroglyph of the turned H, from which the sun O emerges, and which designates the light god^{il} *Bel* and the sun god^{il} *èamas* alike.

No. 4: The water cave *(oztotl)* and *Tlaloc,* the god of water. Cod. Borgia 67 (= Kingsborough 485 cf. Cod. Vat. B. 55).

Tlaloc is the regent of the 7th Tonalamatl section *ce quiauitl* "OneRain". A stream of water that emanates from him carries away the figure of a priest who was lax in fasting and casteism. The water stream ends in the *cave* f] *(pztotl'),* in which the center power eye is depicted four times. On the cave crouches in Y orAdoration posture of the *tecpoyotl's,* the 2nd Tonalamatl section, a second priest holding a tuft of grass in one hand, a copal bag and 2 arrowheads, the sign of *fire drilling in the other* (cf. no. 3 and p. 276 on the Nordic staff calendar symbolism on 12 III). From the further symbols only the double-headed, H-shaped snake is mentioned here, which is painted with the color of the fire, but has along the back a white water foam drawing. We will come back to this H-shaped snake and the god in the waters in main section 13 and 17 resp. 18 (cf. plate 129, no. 1). The water and rain god Tlaloc was the god of the great fast at the beginning of the rainy season (towards the end of our month of May), which was carried out with great rigor by the whole priesthood to ensure the growth of the seeds and sufficient rainfall[40] . Latecomers were thrown into the water as punishment.

The "cave" *(oztotl)* is the water cave *(aoztotl),* which is thought in the *mountain.* This primordial cave is located, according to the Mexican conception, in the *west,* as the path of the sunset to the underworld and primordial home of the tribes. There the sun *(teotl) enters the* hole *(aqui*). This conception of the n or nn or (Oj corresponds-restless again to the old-worldly, which we will discuss further in main part ii and 14, in connection with the Mexican monuments.

No. 5. The same representation from Cod. Vaticanus B, fol. 55; the priest on the mountain cave ("L in whose water is the center power eye, before the water god Tlaloc.

No. 6. Codex Borbonicus 18. The hieroglyph *youalnepantla* "midnight", the night eye surrounded by curly darkness, above the sign *gacatapayolli* "grass ball", which encloses the water cave *(aoztotl)* and in which the two X crossed agave leaf tips *(uitzli ezfö)*. The agave domes and their flowers denote the blood of mortification. For the midnight *(youalnepantla)* was the time of mortification,- the *'netetequizpan tlatlapitzlizpan,* "where they blew the conch horns and cut their bodies" (see further main section 16, plate 168). Also here the calendrical symbol of the yearly course, the winter solstice asMitter- and "Muttemacht" of the year H. is transferred to the middle of the day course and its midnight (see text fig. 35, no. 12, p. 213).

In CodexBorbonicus 20 the same symbolic connection is found: the H-arc of the sign "<?aca- tapayolli" is represented simply, as in the previous Fig. 3, Plate 80, and apparently still bears the same X-ornament on the left; as also in Codex Borbonicus 10 and 16 the night eye, the "Jul"-eye (youalnepantla), is represented on the X (= "year"-) crossed agavedorns.

And also otherwise the last chain link closes around this North Atlantic' calendrical cult symbolism, since the hieroglyph *youalnepanila* "midnight" and *"Qacatapayolli",* the X in the H (cf. Tat. 67, No. 9), appear in the cult of the dead, on the stone boxes *(iepeil-acalli'),* the ash boxes[41] .

No. 7. Codex Bologna fol. 3. Tezcatlipoca's leg as a symbol of the 2nd Tonal-amatl quarter, *ce ocelotl,* region of the north. Black leg, wrapped below the knee with strap, in which apparently is the agave leaf tip *(uitzli* "thorn") with the red flower, symbolizing mortification. The leg is *footlessl* In place of the foot appears in Codex Kingsborough the symbol *chalchiuitl* "green gemstone", here characteristically the blue H -bow, which is spanned by the crossbeam = the sea water cave *(aoztotl).*

We return to the *one-footed* Tezcatlipoca, the winter solstice calendar god, in the main section 38. It is a representation of the old North Atlantic myth that the Son of God has only *"one* hand" or *"one foot"* before the winter solstice, at the H where the year of 360 days is over, the 5 pre-Jult days (pp. 50/51, 210, 236, etc.).

Plate 81, No. 1. Ojibway hieroglyph from the Mide script (pp. I2and27i) of White Earth, Minnesota, which represents the arm of the Spirit-fortified reaching down into the womb of the earth, grasping the "medicine" hidden there (The earth. Spirit that I am, I take medicine out of the earth)[42] . The n appears here in the rectangular "spelling" Fl-.

No. 2. Codex Vaticanus B 41 (= Codex Kingsborough 89). *Mictecaciuatl,* the mistress of the inhabitants of the land of the dead, and *Ciuacouatl,* the earth goddess in the n, the ends of whose bows end in a flower on both sides and bear 3 strokes and O-signs as ornament. This symbolism appears equally on the body of the winter-solstice serpent among the Pueblo Indians (pl. 128, no. 1) and the pi-shaped water serpents of the Maya (pl. 129, no. 1), as on the "Tree of the North" (Cod. Vatic. 17) and on the limbs of the God of Death, the 5th of the 9 Lords of the Night. The earth goddess in our illustration also wears the 11 and O -omament on her robe. In the center of the n -roof is a figure like an umbilicus. The n~roof here is probably *Xochicalli* "flower house" and house of the earth goddess. The earth goddess Ciuacouatl, whose face emerges from the serpent's mouth, draws forth from the mouth of the death goddess Mictecaciuatl a ribbon-like object as new food[43] .

No. 3. the all-mother, the mother earth in the Y-arm posture and the n with the soul or escort bird in the Christian catacomb symbolism, Rome. That there is a syncretism here with "ur"-old, pre-Christian burial symbolism of Italy, is proven by the depiction of the lying bull in front of the n, from which the branches sprout (p. 227), also in the catacombs (cf. plate 461, no. 10).

No. 4 Syro-Hittite seal cylinder (Ward 932). The Mother Earth,the Mother of God, in the radiate the 0 *ur* with the Y arm posture. Next to the D a cult pillar (cf. pl. 297, no. 1), on the other side the god with the club (= the Nordic axe or hammer god), the thunder. Next to it the same god as the year splitter with the crook or throwing wood.

No. 5. Syro-Hittite seal cylinder (Ward 930). The mother goddess in the radiant *ur* fl.from which above the two branches emerge like horns (p. 228 and pl. 85), on the kneeling bull; on the left the escort bird and a figure with a snake(?), as Ward thinks. On the right the tree of life the so-called "North Semitic" same^A sign (cf. pl. 138).

No. 6. rock drawing at "Millers Cave", on the left bank of the Big Piney River, Ozark Region, Central Missouri: the "horned" *ur,* in which is the sun with the staff or ray (cf. pl. 71, no. 7 and pl. 68, no. 5). This "ur" drawing belongs to a group showing the horned serpent in H-shape and the J' god, "the horned one" (cf. pl.85, no.i-2 and pl.119, no.3a-b).

No. 7. Neolithic!. Seal impression (?) from Susa. The winter sun-using god with one arm lowered and the other raised (cf.Plate 67, no. 19; Plate 68, no. 19; Plate 69, no. 6; Plate 77, nos. 6-8, text fig. 27, nos. 4-5, p. 166), in front of the ["]^{ur} , in which is the sun with the staff or ray, the soZ rune.

No. 8 a-b. The year cake iron from Emden v. J. 1785, East Frisia, which I published for the first time in the "Rise of Mankind" (picture supplement XIII). It is a rare, precious piece as a monument of the formal permanent tradition of ancient cult symbolism in folk custom. The Jahrkucheneisen are in this respect a treasure trove of the first rank. The present piece was probably made again after an older pattern.

a) The mother earth, in one hand the sun with staff or ray(?) and the 5 points (see 6. main piece), below the + and X-Jaaresideogram; in the other arm the reborn son of god in the -f-arm posture, which already leads over to the Y-posture (compare plate 76, no.3 resp. plate 68, no.4). The son of God carries the J- on his head as year god; beside him the 3-rooted life or year tree. Mother Earth stands on a diamond-shaped striped pedestal. About this symbol of the mother earth cf. main item 26.

b) Reverse. A cult water basin (baptismal font), above it the (J-arch, from which the Y-human sign emerges. Both images are bordered by a circular serpentine line, between the two circles with the inscription: above the mother earth twice the ^ sign.

Plate 82. A. *The tomb or mother house and the "mother cave" with the sun.*

As was already expressed on the occasion of the investigation to Taf. 68 and 69, the fl in the North-Atlantic cult symbolism has also been taken as the symbol of the womb, the "mother's cave", in which the reborn light=life is. On the basis of this symbol we are able to prove the "ancient" North Atlantic tradition from the Jungdiluvian Arctic horn and bone culture of South Western Europe, the Magdalenian (No. 3 a-b, wall painting in the cave of Montes-pan), from which also the inscription MVX IIXL (plate 200, No. 9) originates. This symbolism and inscription is thus located in a cult cave, whose winter-solar character we will discuss in section IV (main section 41-44). In the local permanent tradition we find the same symbol still in the same application in the mortuary cult of the megalithic culture (No. 4), and therefore it appears equally on the winter-solstice and mortuary escorts of the southern Swedish petroglyphs (No. 6-7), as of North America (No. 2). Note also in No. 7 the (J rune with the I in it, the *yr that* will encompass "al bihabe", all again (Plate 90B). In the North American prehistoric petroglyphs, therefore, it appears in formulaic connection with the ideogram of the wooden burial platform (No. 1), as in the Bronze Age petroglyph of Sweden (Leonards- berg, Ostgotland), the funerary escort ship shows the ["] > the sign of the burial house (Ur-Dolmens), the crook, as well as the axe on the stem (Plate 21). We are now in the rare fortunate position to be able to prove this cultic tomb, the mother house, as enormous Libyan-Berber megalithic structures still inNorth Africa, Oued Tidjoudjelt and Oued Afara, Sahara (No. 8-9), which contain the tu or (□), the sun and year sign. According to the still popular tradition of the Berber Touareg of Azgar, those megalithic monuments would have been erected by their ancestors when they first set foot in these lands[44] . In the inscription of El-Hosch, Upper Egypt (No. 10) now the same ideogram with the J-rune of the or J-god returns (No. 10), which I have already proved in the "Aufgang" (pp. 328 and 336f.) as the beginning of the third "att" of a Neolithic Futhark of the pre-dynastic North Atlanteans of Upper Egypt (see text fig. 47). The same formula, as that of the writing series of El Hâsch, appears on the funerary escort of Goll Ajuz, Nubia

(No. 11), whose rock drawings also show the ship with the burial house (dolmen) and the axe (No. 12) corresponding to the Skadinavian representation (No. 5, Lökeberg).

Tajel&zB. The ideogram of the primordial dolmen arising from the wooden plat] orm in the Atlantean cult symbolism of the Middle and Recent Stone Age.

It has been mentioned above (p. 260,263) already briefly that the ur-dolmen *{or-ca)*corresponds as ideogram to the angular spelling of the wr-rune n or fj or fl. I have likewise in the "Auf gang" already the thesis set up that this Ur-Dolmen, two standing stones with a capstone, from the North Atlantic wooden platform once as stone transmission developed. In my Palestina book I hope to come back to these questions in detail. We have already mentioned the platform representation of Rattle snake rock, Mohave De- sert (No. 1) above (82 A, No. 1).We now find the same sign on the capstone of the stone cist of Camwath, Ireland (No. 4), in connection with the double helix in the form of the year" sign; below it the triple water or snake ideogram, whose ßKreisc head enclosing the reversible or swastika (cf. pl. 112, no. io)[45] .

We see the same ideogram in conjunction with other runic signs and year symbols J- and X, $ the angular spelling of § "year", the 'j „ka" rune, appearing on the dolmen at Macroom, Co. Cork, Ireland (No. 5)[46] . Similarly, they are found on the dolmens of Scrahanard and Rath- kenny (Co.Meath). We see the same "primordial" dolmen on the mortuary vessel of Löfâs near Kyr- keryk, Bohuslän (No. 6). The oldest, Old World, Atlanto-European evidence is the representation on one of those painted pebbles in front of Mas d'Azil, which belong to the outgoing Jungdiluvian horn and bone culture (No. 7): in front of the IJ-Zcichcn, the burial platform, is the double axe sign (Arctic bone axes, cf. main section 31). We know the sign from the winter solstice cult caves of the Pyrenean Peninsula, southern Andalusia (nos. 8-9). Particularly valuable here is the inscription in the cave of Bacinete (No. 10), which we have already discussed several times: it shows theTriptychon of the Son of God in his yearly cycle, T® r- However, the formula "year" and "cross" with the axe are in the "ur", fl, in the *or-ca.* The rock drawing of MujereS (no. 11), which was discussed in pl. 22, no .45schon, connects theUrdolmen with the tomb house ideogram (stone box, etc.) □. Via North Africa, Sahara Atlas rock drawings, Bou Semgoun (no. 13), the megalithic trace then leads again to the formulas of the pre-dynastic and early dynastic burial vessels of Abydos etc. (nos. 14 and 15), according to which the "ka" Y or "man" Y rises from the n. The offshoot is the precious document of Gezer, that seal stone of the Amuru culture (no. 12), which shows the *ilu-,* the "god" at the "horned" dolmen, as cross and year god, "dome" god (cf. main item 31).

Tajel 83-84. the *„Ur"-Schijj and the North Atlantic Ajrika Umjahrt.* I and II.

That the winter-sun-turned-dead-guide-ship must carry the A wr-sign al his of the most important symbols of the turn of light and life, is now probably self-evident. And self-evident may be the two following boards here then also.

As far as the motivic treatment is concerned, the ship of the dead, the winter sun, appears loosely on the A (nos. 1, 6, 7, 11; 41 as *yr* A with 1); the (1 appears on top of the ship - the usual "writing", orit is placed under the ship (nos. ia, 8, 9), as 0(1, the "two mountains", in no. 12. For the latter motif (nos. 12-14) cf. main section ii (pl. 101). The formula crozier and *ur* A (nos. 18-23) we have already known in the 2nd main piece: the crozier appears loosely beside it (nos. 18-20: note the ^-sign and the serpentine stem in no. 20), or above or on the A (nos. 21-23). In the dolmen of Kerveresse, Morbihan, the sun sign Q is depicted with the crozier above the A. The series nos. 24-27 shows likewise sun with "staff" or "ray" 9 at or on the A, as emerging from it.

In Tat. 83 it is still to be emphasized that No. i rock drawing of Rock Island, Columbia River Valley, Washington, the inverted(= underworldly driving) ship (cf.No.io) above the fl, is under the feet of the Janus-headed god in the radiant 0 (Taf. 72B, No. 10)[47] . The depiction of the escort ship of the Savior in Santa Barbara County, Califomia (no. ia), is significant from more than one point of view, because all the details recur in the prehistoric rock drawings of Skadinavia and lead again, with the *"ur" to* Mesopotamia. Thus the North American rock drawing with that of Fintorp, Tanum (No. g) shows a "literal" agreement in that the Healer stands in Y-„man"-posture in the escort ship with the cross- Steven -f- attachment and drives through the fl, which is represented under the keel of the ship. The Saviour of California wears the emblematic 3-piece headdress (pl. 518), has the 3-piece and the cross hand (cf. no. 14; pl. 7, no. 4 and pl. 342 II, no. 17-ig) and the -f- and Y "man" signs also still as determinatives in themselves, as well as the year sign (J) with the 4 sun points of the Wends 11 (cf. pl. 12, nos. g and 10; pl. 13, no. 5; pl. 14, nos. 3-4; p. 125 etc.). Very importantly, the R gives rise to the two sprouting branches (pl. 81, nos. 5-6 and p. 227/228).

Finally, the row, nos. 2-3, 4, 6 should be noted because it illustrates very well the derivation of the young r-rune R from the wr-rune fl R . Thus, the R rune is *very young,* not older than the Bronze Age petroglyphs of Ostrogothia. Its "original" form will have been the 0-rune, which is still found only in the Anglo-Saxon yr-runc (pl. 68, no. 8e, cf. pl. 6g, no. 8-g, pl. 77 no. 12 c-d and p. 266).

Tafelü^. In pl. 83 the pre-dynastic funerary escorts of Upper Egypt (Nos. 11,15,18, 24) were reproduced in their typological and symbol-motif correspondences with those of the North Sea megalithic culture circle, which juxtaposition is continued in pl. 84 (Nos. 26, 37, 42). N r. 26-36 has as motive "the man in the fl ". The depiction of the Leiden burial vessel is particularly interesting because the human figure as "skipa skreytir" (p. 7g) is still clearly visible, as well as the human figure in the fl, details which had been preserved in exactly the same way in the ship symbolism especially of the funerary escort ships of the Polynesian descendants of the Predynstics. We come back to this in detail in main part 4g ("The 'Man'-Ship and the Sons of Man", cf. plates 505-508 and 512-51g). Also in the ship of Kailebig, Tanum (no. 31), which brings the tree of life (cf. plate 160), the man in the fl (7th figure from the left or 4th from the right) is still clearly recognizable. In the schematic representation of the rock drawing, the figure simply becomes the I in the fl (nos. 27-30), the yr-runc (pl. 68, cf. pl. 58, nos. i-6). The (J-arc also extends over several persons (nos. 32-36), with the sun (no. 36, stone drawing in the *burial chamber of* Brughna Böinne, Ireland, as nos. 7 and 23 are from the Morbihan dolmens, and no. 23 equally has the sun on the fl). On the ship of Lökeberg (no. 33, cf. pl. 21, no. 7) we see, from left to right: crook on fl, in which is the |; sideways shafted stone axe, the fl with the "staff" or "beam" (pl. 71), in which are 3 men; finally the rising sun 9.

Motifs Nos. 37-43 were discussed in the previous plate (82).

Plate 85. *The "horned ur".* The "Hom" or "Ka" sign in or on the "ur" (J.

This motif has already been briefly touched upon in Plate 65, nos. 22-24 (p. 260), Plate 76, no. 22, Plate 81, nos. 5-6, cf. also pp. 231-232. The Hom as a sign of divine power, the symbol of the Resurrected Son of God (pl. 72A, no. 1, p. 271) we will examine symbolically and mythically in main section 33, "The Horned One". Astral-symbolically the "Ur" is therefore connected with the horns of the respective winter-solar constellation animal of a solar stembuilding age. We must therefore-as above (p. 242/243) with the history of the "Wurmlage" or the "Labyrinth" be

In the following, three motivic connections can be distinguished: i. the D with the elk (reindeer, young stag) antlers (no. 26); 2. the D with the bull horns, which is the common one, as the last North-Atlantean steem image age continues to dominate the whole after-time (p. 218); and 3. the H with the ram horns, which is also rare (nos. 9,16-17, 27-28) ,'like the ram-horned serpent. The affiliation of nos. 6 and 8a and c, whether stylized Y „Ka" sign or ram horns, is questionable (see main section 46, „The Son of God in the Ram and in the Sign of the Ram).

Epigraphically, in terms of scriptural history alone, we are completely assured of the sign's meaning. In the Anglo-Saxon runic characters it appears as *vvlt (wlt,* Stephens no. 34) or *uult* (Stephens no. 15; for the Z-ending cf. the spelling of the Anglo-Saxon fcJ rune *sunt* or *sund), which* goes back to a Ur-Germanic *ul* and is handed down to us in the Anglo-Saxon *wuldor* "glory", "Gloria", as the name of God and of the Son of God *wuldor-cyning* (king), who is also called wuldres *waldend, wuldres god, cyning* etc., among others in the "Dream Face of the Cross". It is the gothic *wulpus* "glory", to which therefore also the winter(sundurn) god name *Ullr of* the Edda is to be mentioned. This *ul-* forms, with winter-solstice "-"-ablaut, likewise the stem-related *u-a-l- "*to be strong", Latin *valeo* "to be strong, to be valid, to be able", Gothic *waldan,* Old Norse *valda* (praet. *olla),* Old High German *waltan* etc. "to rule, to rule, to cause". "to rule, to reign, to cause"; Old Norse *vald* "power, force, dominion", Old Saxon *gi-wald,* Old Frisian *wald,* Anglo-Saxon *geweald',* Old Norse *einvaldi* "autocrat".

Heimrich in his "North Frisian Chronicle" still hands down the name *Waldh (Ualdh)* for the old Frisian pre-Christian sky god, "the eternal and unchanging, the creator and sustainer of the sky and the earth". He also owned the great ship of heaven, the *"Mannigfualdli"*, which sails through the sea of heaven. The phonetic value *ul-(ul~)* has also been preserved for us in the Cypriot sign *lu* (No. 12 a-b), which shows the Hom in the H. Who is the "waltender" of *ur (ur)* octer *ul (ul) is* clear and unobjectionable from the symbolic connections no. i-2, no. 9 and no. 13: it is the winter-sun-turned-son of God, the horned one, who is with the sun in 0, the smallest solar arc (no. 9, cf. Taf. 61, No. 14), in the last, 16th or winter-solar rune of the "eyktamark", the yr rune (ablaut form of *ur,* No. 8 a-e), the serpent and dragon fighter (No.i3=Taf. 128, No. 5 and Taf 129, No. 2). If the horn or "ka" is still in the D, it is *yr* or *ul-(ur-)*; but if it has come out of it, the *u(ii) has* become the *a* (') (no. 22a-h, cf. pl. 68, nos. 15-16). The rock drawing of Hoväs, Gothenburg (no. 7) still clearly shows the details of this formula, as do the pre-dynastic rock drawings of Abrak (nos. 18-19). And as the Iberian and Creto-Minoan evidence (nos. 10-11) typologically forms the connection between the Anglo-Saxon uZ-Z rune (no. 4) as a permanent tradition of the North Atlantic Urschrift on the one hand and the Cypriot Zw sign (no. 12) on the other, so the pre-dynastic signs of Upper Egypt (nos. 14-19) appear as a further stage to the Old Arabian (no.22 a-h) and the pre-Elamite writing of Susa (nos. 23-24). The signs of the Galatians, as mercenaries of the Roman garrison of *Hu* inEgypt[48] , still show the same duration tradition (nos.20-21), which connects them with "ultimaThule", with the Thule culture circle of the "primordial" homeland (no.26), where the sun enters the 0 (no.25), as the whole Umordian tradition of the North Atlantic reads (nos.1,8d-e, 9).

Plate 86. the *Africa circumnavigation of the North Atlanticists.*

A. *The dead escort ship with the "horned Ur", the "ur-ka" sign.*

The "horned Ur" is another important leitmotif in the cultural-historical affiliation of the pre-dynastic Upper Egypt to the North-Atlantic cultural circle, as it inevitably results epigraphically, symbol- and script-historically. We see in the Swedish rock drawings on the dead escorts the Hom essay with the sun (no. i Bro, to which we refer in main part 35 and 51 to come back; cf. plate 328, no. 12, Hom essay, from which 6 emerges), or the "horned ur" with the I in it (no. 2 Fintorp). The same representation appears in the prehistoric petroglyphs from Lake Onega, Russia (No. 3), on the most archaeal dugout with the moose head on the stern. What close relations there are here to the "Thule culture" of North America we shall examine in main section 48. The same Hom essay or the "horned Ur" appears now likewise in the prehistoric rock drawings of Nubia (No. 4-7*),* with the y-"man"-sign (No. 4), also in the form of the westward, to the ancestral land u. realm of the dead pointing guide (No. 7) of the dead guide ships of the later Egyptian graves. A beautiful prehistoric grave ship is preserved to us in the clay model of the Egyptian department of the Berlin museum (No. 8). This evidence is extremely instructive. For in the "Old Kingdom" the tradition of this symbol of the ancestors from the north has long since been obscured and lost, and the "horned Ur" on the ship models, the grave goods, has gradually turned into a small rectangular wooden box, from which two sticks 11 protrude. And no Egyptologist was able to grasp more "ex Oriente" the "Ur" sense and the meaning of this symbol[49] .

Plate 86B. *The "ur-ra-ka" ship: the* D, *the sun rising* 9 *and the "ka"* y.

The formula *ur-ra-ka 0 O (O) Y set above (p. 275) as presumably Ur-Nordatlantic, pre-Indo-European, we find equally in the cult symbolism of the North Atlantic ships, namely of the North Sea megalithic culture people and the pre-dynastic Egyptians.

1. The ship on the cult stone of Ingelstrup, Ods herred. Denmark: (from left to right), the god with the lowered arms J', the sun emerging from the H *ur* 9> the sternpiece with the Y and the Y-sign (for the simultaneous, synonymous use of both signs as hands of God, the Y "man", cf. pl. 342 II, nos. 18 and 19).
2. Ship from the rock drawings Backa, Brastad, Bohuslän: (from left to right) crook, 0 *ur,* the sun rising 9, the man Y with "Ka" posture of the arms.
3. Ship from the ivory knife handle of Gebel el Arak, pre-dynastic Egypt: (from left to right) the mast(?), the D and the sun *(ra)* in the y *ka~,* the back stem shows again Y and sun(?).

As we will see in plate 506, the same ship symbolism appears in the Old Sumerian vessel sherds of Tello (Lagash) and the 4th layer of Uruk (4th millennium BC): these ships were once the link between the Red Sea, the Persian Gulf and the Indian Ocean (Indus estuary, Mohenjo-Daro). In long past journeys they had once circumnavigated Africa and had founded the Atlantic cultures of the African west coast and southeast coast, until they reached the winter country of the "dark swallow", the „ur"-bird, which brings the "coming forth in the day" from the 0 (p. 211/212 and 217).

For this D, which enclosed "sore", end and beginning, everything in itself *(yr al bihabe* p. 283), was the most sacred mystery of these peoples of the north land race, and the salvation sign of the clans and generations, where they turned. And just as we found it on the Wendel and Kindliste stones, so also the "Mannus" children, the "people" of the North, wore it as a symbol of eternal life, of eternal renewal. From the Germanic symbolic women's jewelry two necklaces with the "Muttemacht" sign of the mother cave are mentioned here (late Roman imperial period, 3-4 century AD):

No. i. Women's chest necklace from Labaticken near Prökuls, East Prussia: the pendants consist of D- signs, the necklace of (J) and jf;-„ year" signs$_s$

No. 2. women's breast chain from Pleschkutten, Memelgebiet, East Prussia: the pendants consist of Q-signs with the X-„ year" sign in them, i.e. the Anglo-Saxon j/r rune (Tat. 67, No. g).

No. 3. pendant jewelry from Daumen, Kr. Allenstein, East Prussia (Migration Period, Merovin- ger Period): three simple Q-w runes as pendants.

No. 4. Still today the gate of the Germanic farmhouse carries this salvation and landmark, as here the Lower Saxon farmhouse from Zeven, district Bremen. And it is a last example of the ensoulment of all so-called "dead" things with the spirit of God, that the object, whose form embodied one of the holy symbols, thereby became "theophor", God-bearing, cult-symbolic. Thus the horseshoe, which was made of the ferruginous topsoil, Lower Saxon East Dutch *oer (ur)* (p. (16)), since the Iron Age, received through its likeness with the fl wr rune also its symbolic meaning. And so it appears then as salvation sign above the "gates" of the human grave like dwelling house as request for the "Ur-stand" of the clan, of ancestors through the chain of the generations, which are the life, the light of God, until the D will again "encompass everything".

Das Jahresideogramm der konzentrischen Kreise oder der Spirale („Wurmlage").

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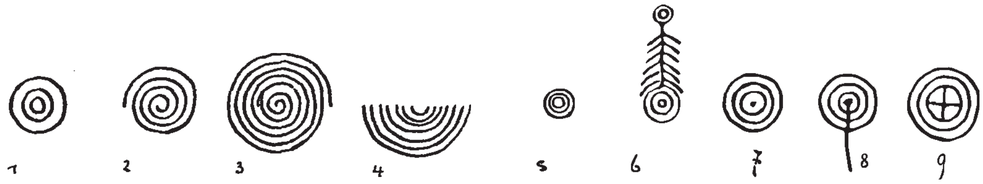

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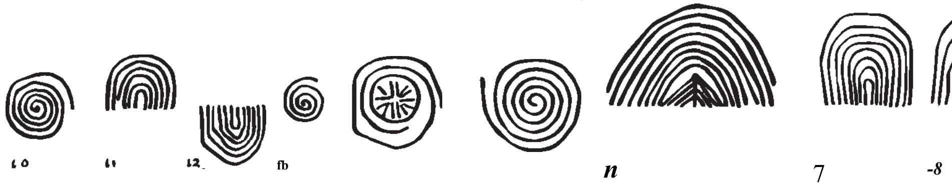
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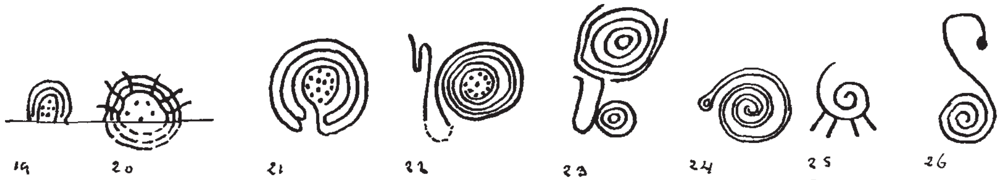
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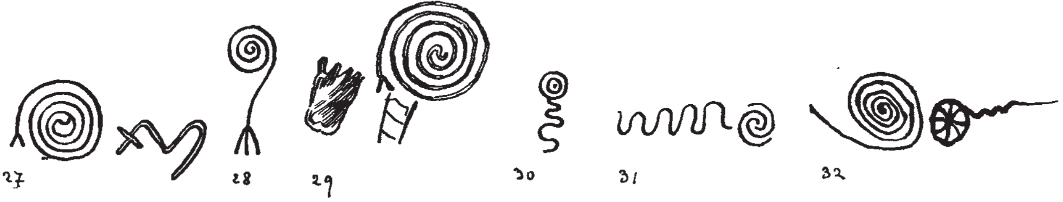
Nord-Amerika
Arizona
Am S. Francisco
Mountain

Schweden
Toreshøg bei
Simris (Skåne)

Nord-Amerika
Arizona
Am S. Francisco mountain

Irland (Ende j.St.Zt.)
Grabkammer von
Sliabh-na-Calliaghe

Spanien (Br.Zt.)
Amarejo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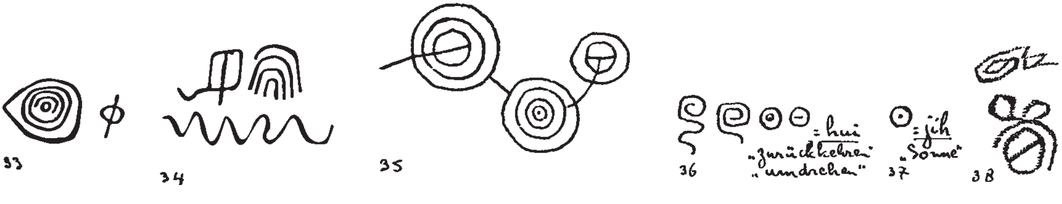
N. Amerika
Californien
Owens Valley
Keeler

N.W. Frankreich
Morbihan
Dolmen du Petit
Mont

Spanien (j.St.Zt. - ä.Br.Zt.)
Outeiro dos Campiños
Cequeril

Archaisch-chinesische
Schrift

N. Amerika
W. Nevada
Yerington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34
35
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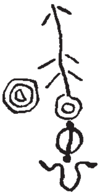
= hui
„zurückkehren"
„umdrehen"
37
= jih
„Sonne"
38

Das Sonnenjahreslauf-Ideogramm der drei konzentrischen Kreise, die Sonne und der Gottessohn.

A. Die drei Kreise, der Lebensbaum, die Sonne und das Zeichen „Jahr" ⦶.

Nord-Amerika
N.O. Californien
Modoc Lavabeds



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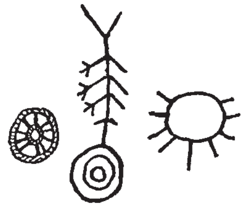
Tule Lake



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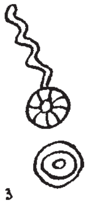
Blairsden



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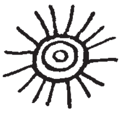
S. Arizona
Gila River



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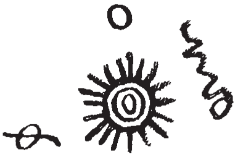
Californien
Owens Valley
Keeler Region



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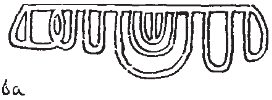

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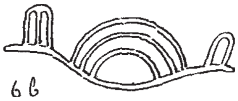

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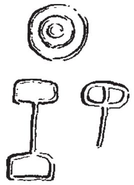

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B. Der Gottessohn und die drei Kreise

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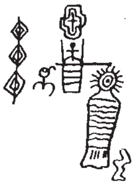
Californien
Owens Valley. Little Lake



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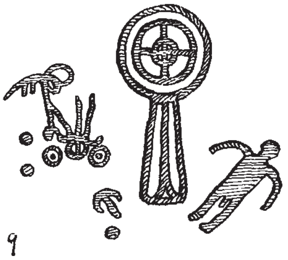
Schweden (jüngere Steinzeit)
Backa. Brastad



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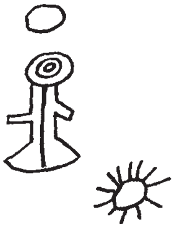
Nord-Amerika.
N.O. Californien. Tule Lake



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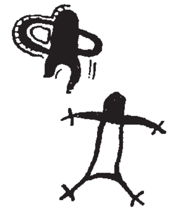
Californien
Tulare County



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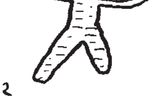
Tulare Region
Echo Cave



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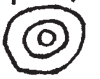
Süd-Arizona
Südlich von Phoenix



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und die „Wurmlage“

N. Amerika: Californien
Owens Valley

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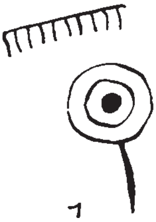

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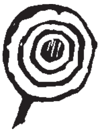

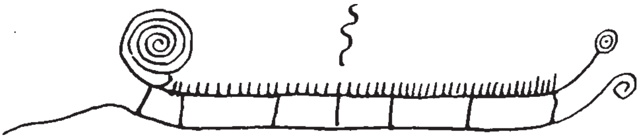

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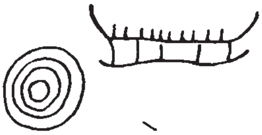

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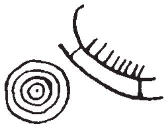
Ekenberg



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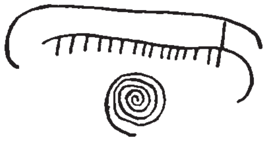

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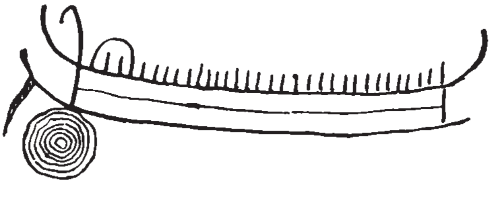

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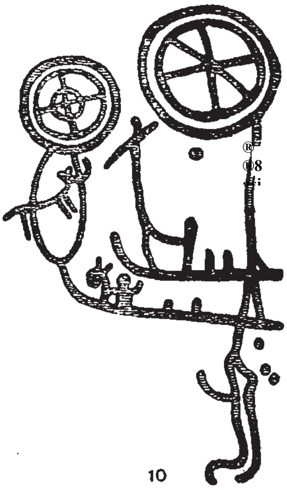

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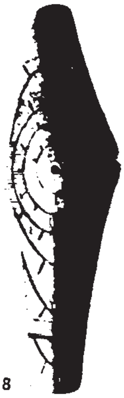

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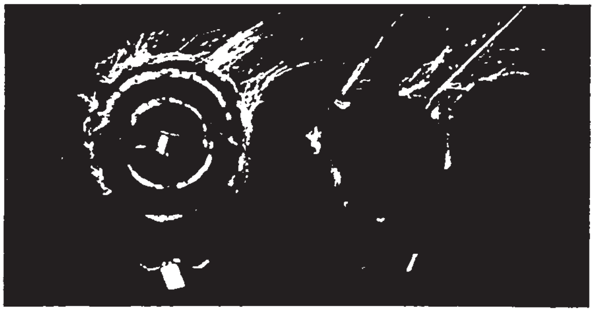

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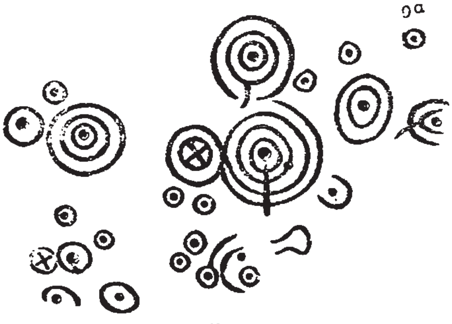

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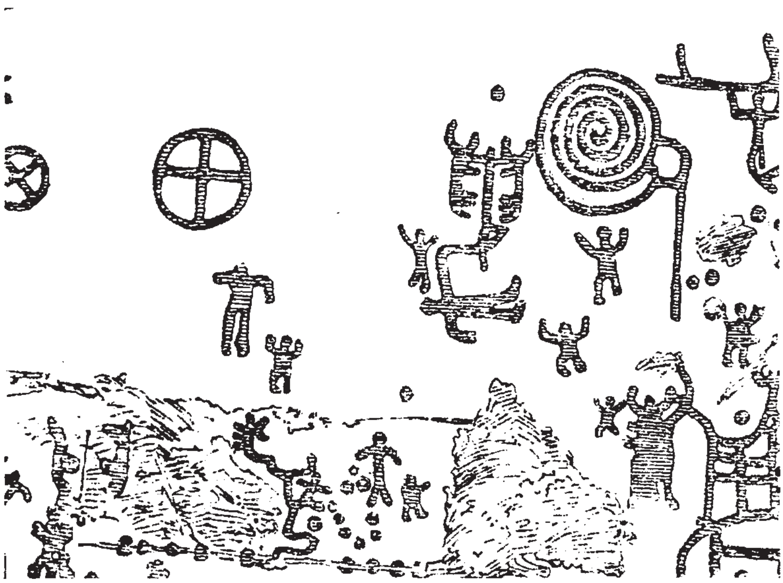

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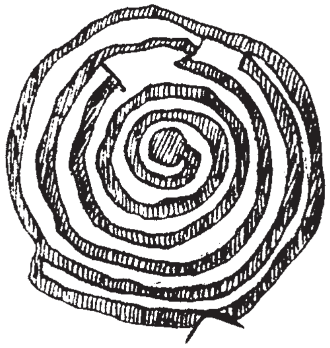

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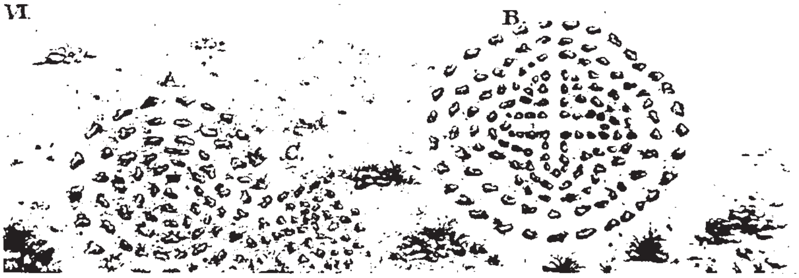

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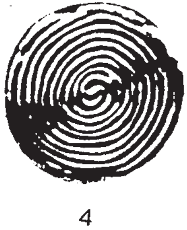

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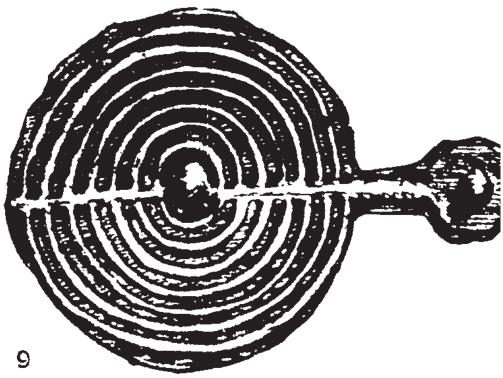

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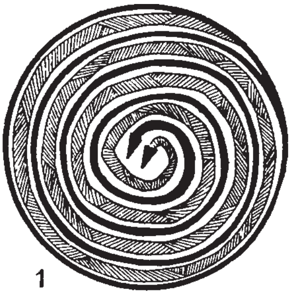

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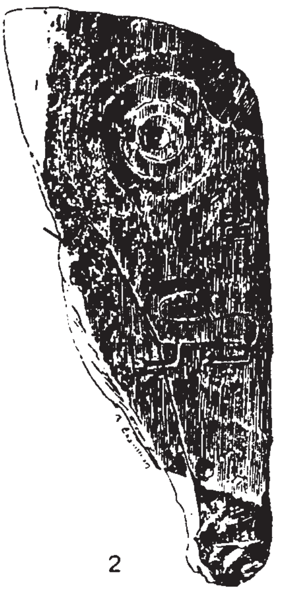

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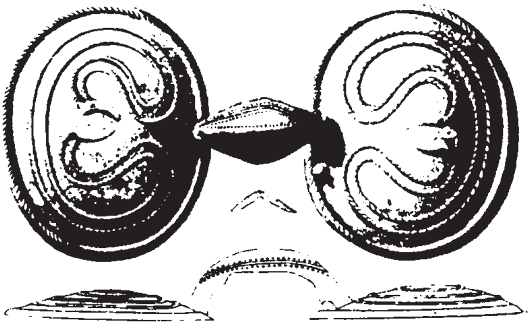

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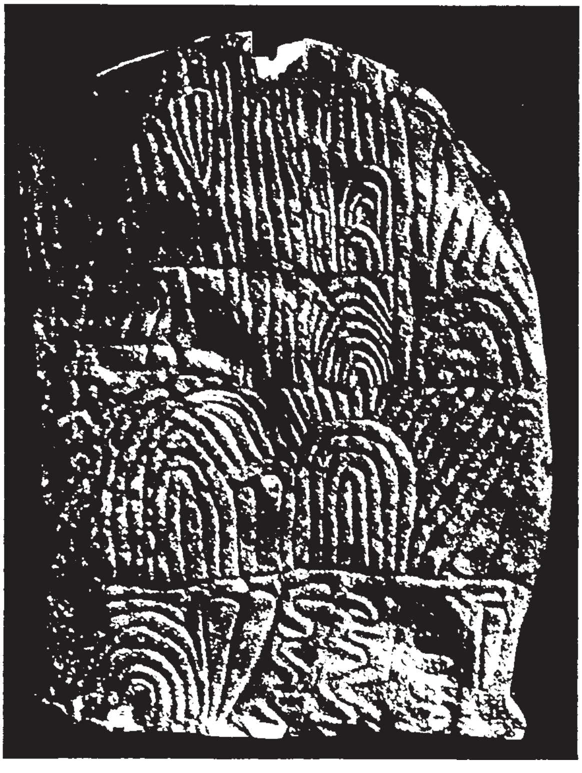

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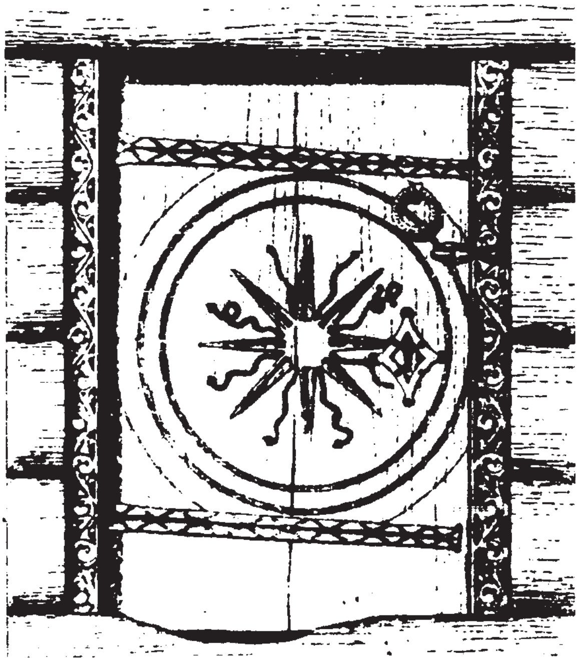
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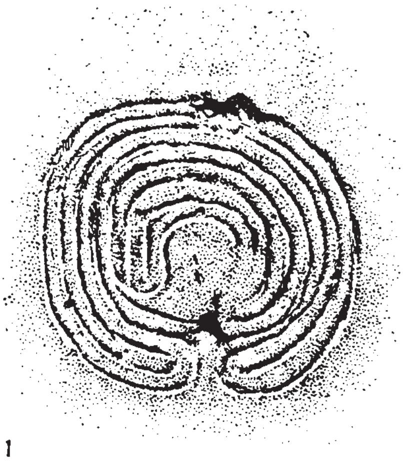

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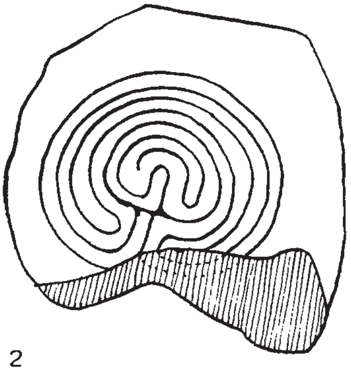

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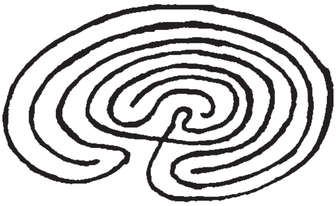

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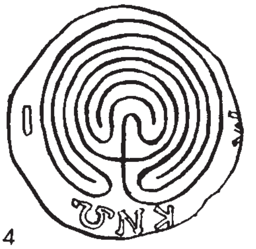

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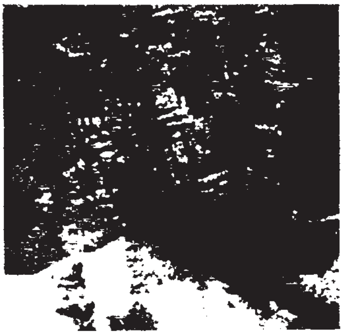

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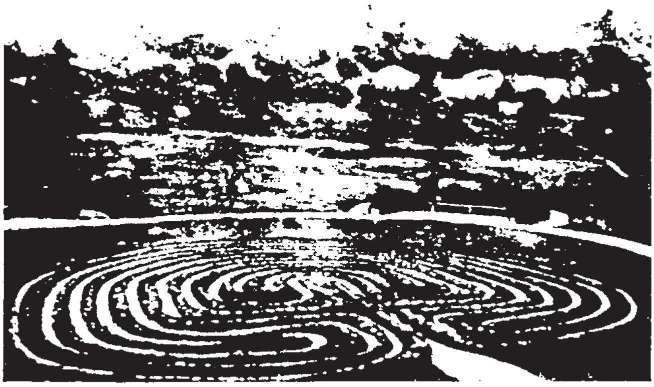

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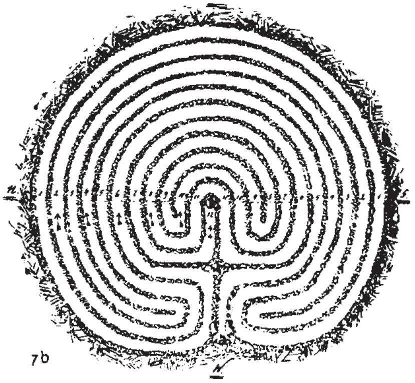

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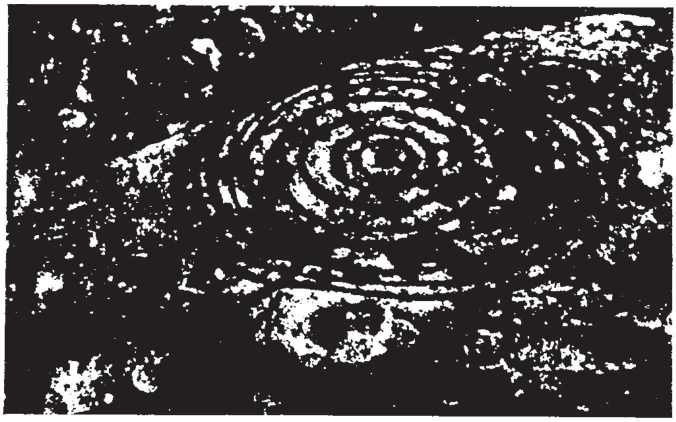

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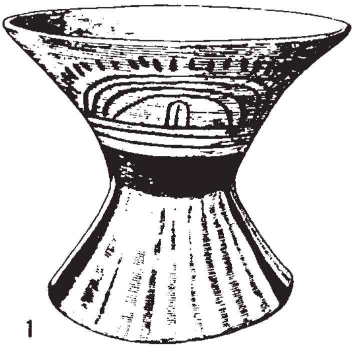
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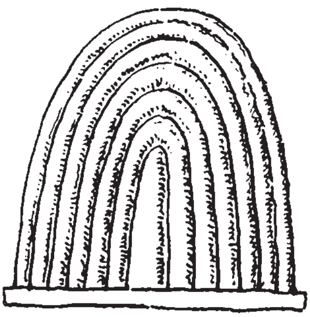
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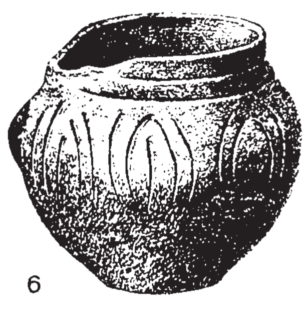
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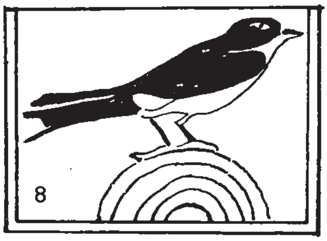
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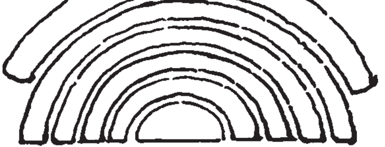
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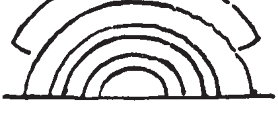

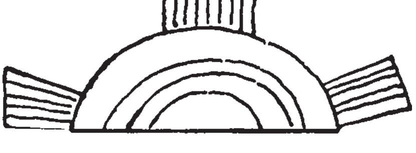
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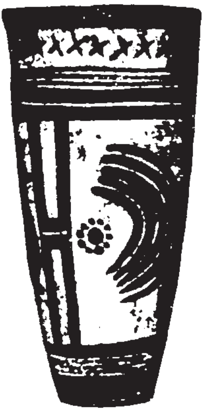
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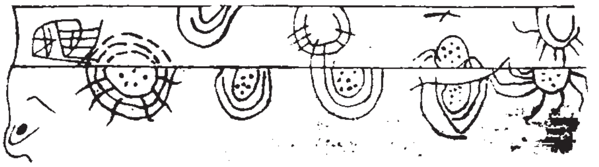
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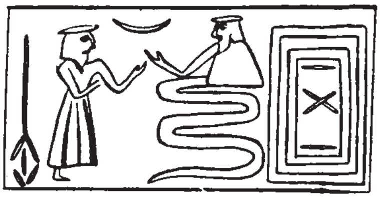
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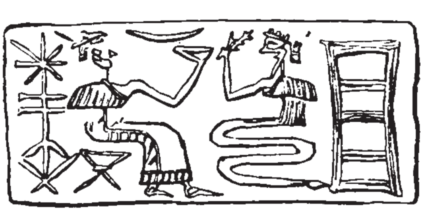
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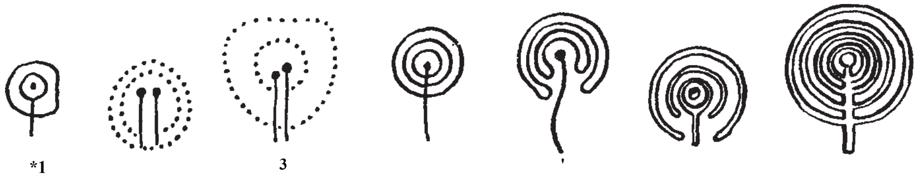

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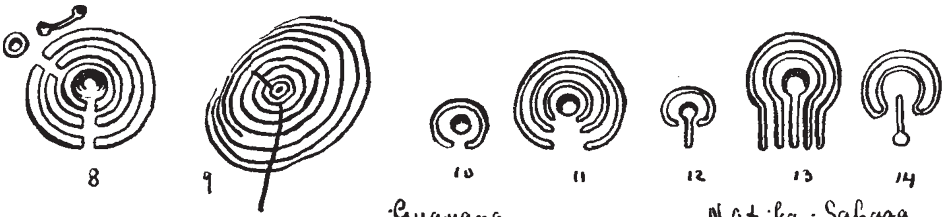


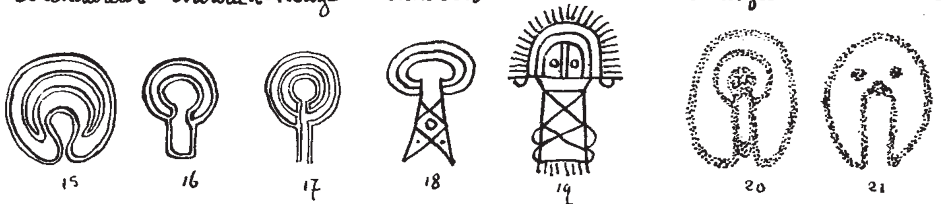
Schottland Auchenbreak

Arran Strowach-Ridge

·Guayana Wonotobo-Cataracts

Aratipu-Cat.

N-Afrika: Sahara Kultgräber von Aloudjidit Tiklitine



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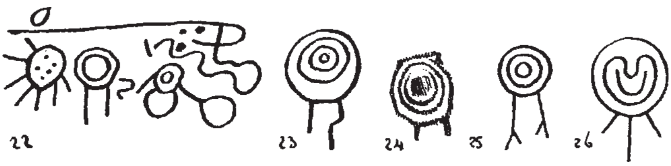

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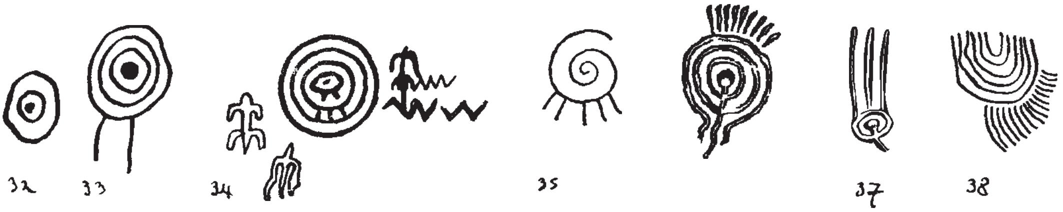
Rowton Lynn breach



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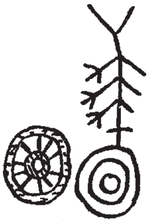
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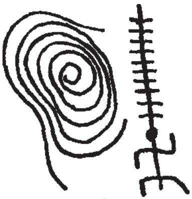
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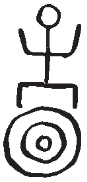
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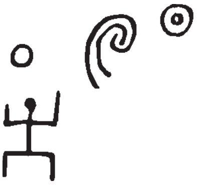

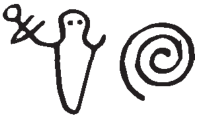

New Mexico
Ojo de Benado

rixtukctc^
Girão Cachoeira

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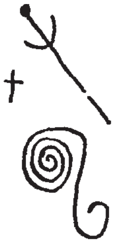
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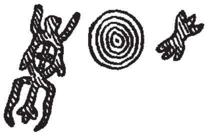
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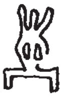
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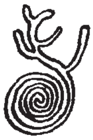
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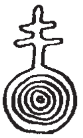
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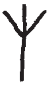
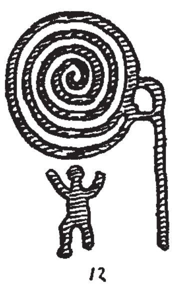

11

Schweden (j.St Zt - Br. Zt)
Tanum

Ostgotland (ält. Br. Zt)
Ekenberg

Bohuslän (10-8. Jhr. v. Chr.)
Spange von Vegestorp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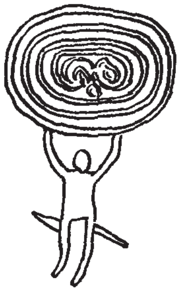
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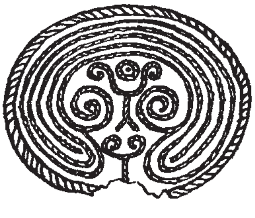
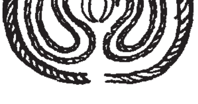
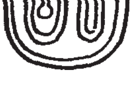

14

Öland
Spange von Stubret

Atlantisch-Afrika
Kamerun: Banso





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Finnland
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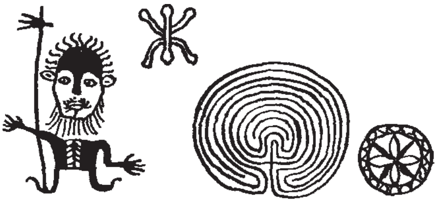

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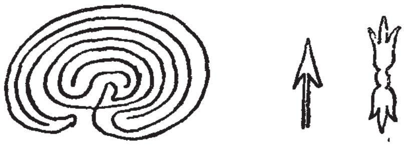
l^'ie.tbc
Münze von Knossos



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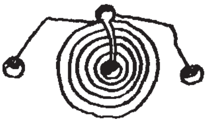
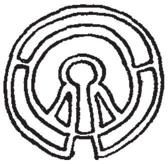
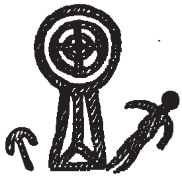


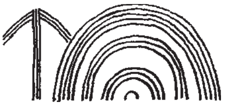
Schottland
Mossyard



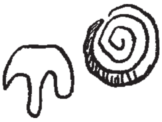
Italien (ält. Eisenzeit)
Benacci



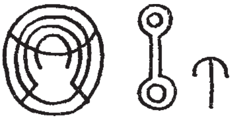
Schweden (j. St. Zt)
Backa (Brastad)



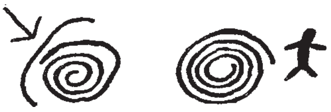
Deutschland: Braunschweig
Urne von Beierstedt



Kanarische Inseln
Ferro: Grotte v. Belmaco



N. Amerika: Californien
Owens Valley



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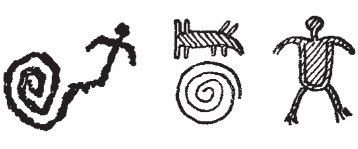

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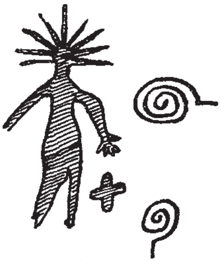

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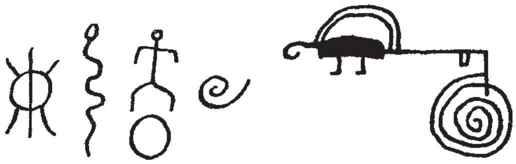

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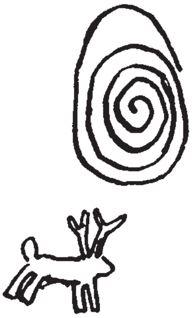
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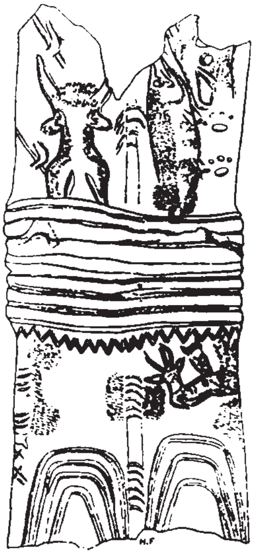
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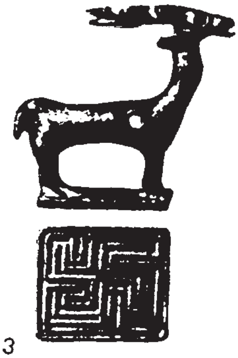
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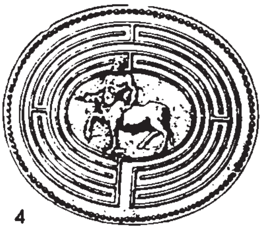
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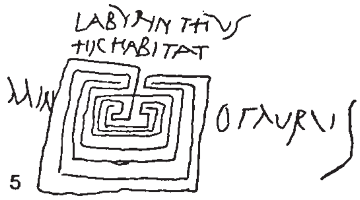
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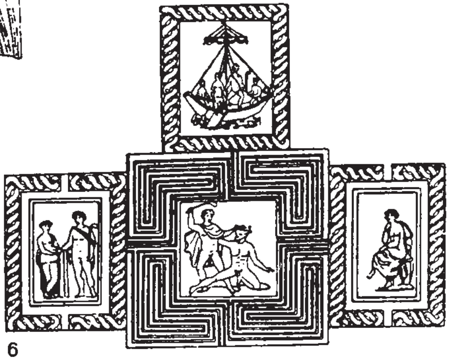
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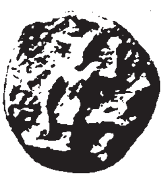
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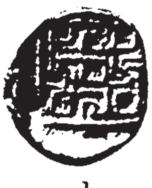
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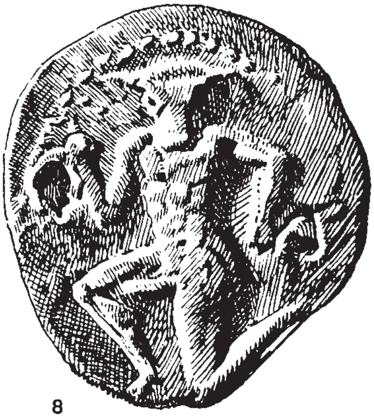
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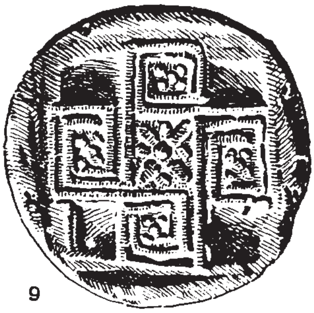
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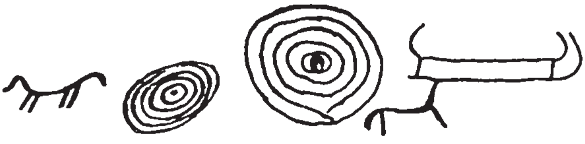
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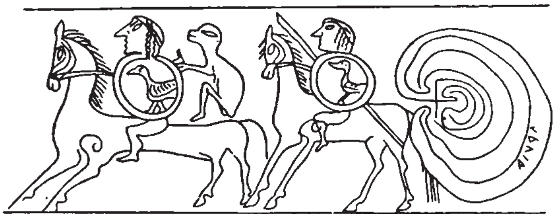
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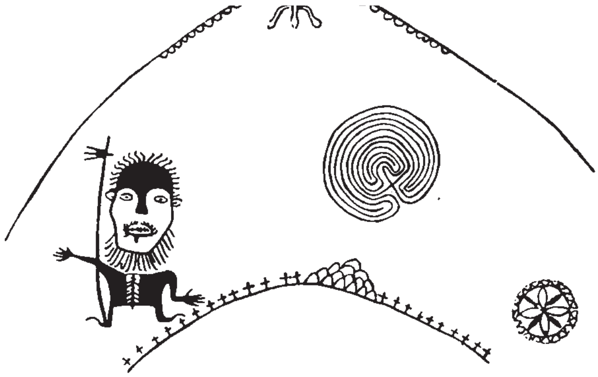
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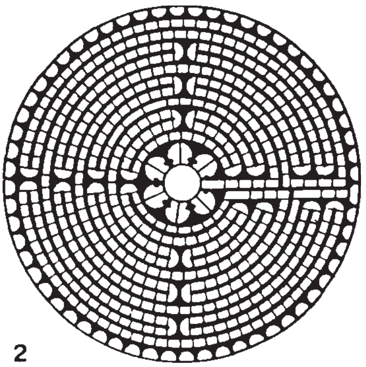
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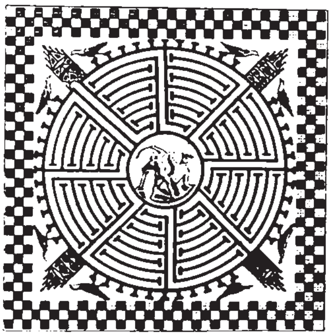
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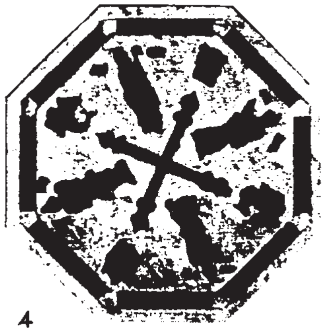
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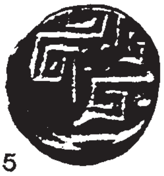
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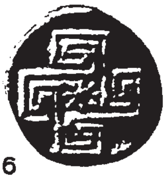
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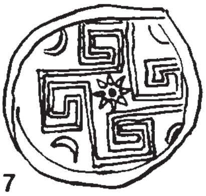
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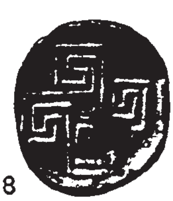
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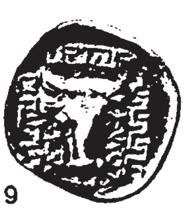
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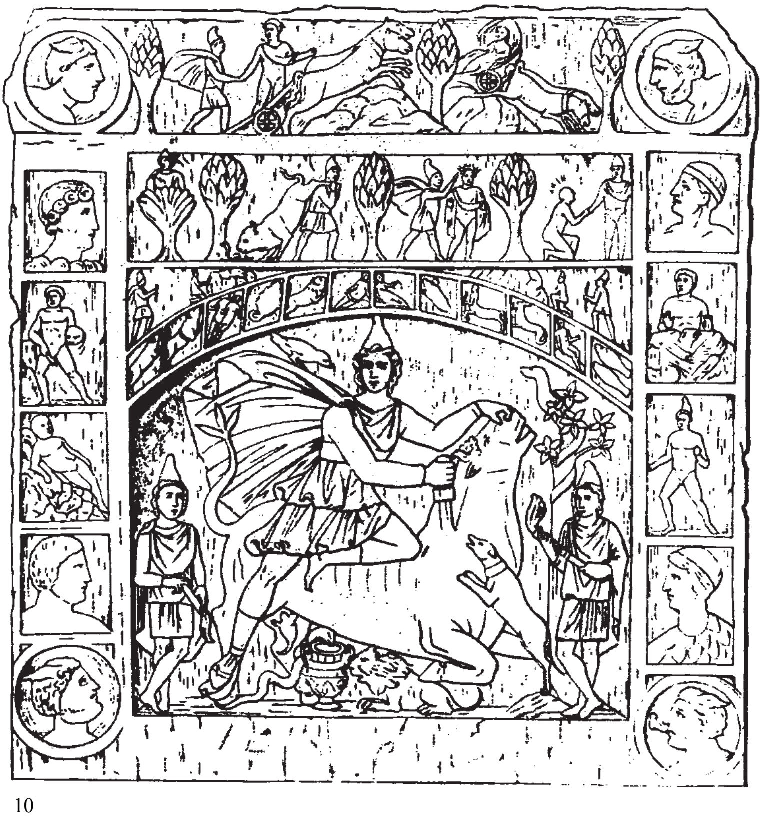
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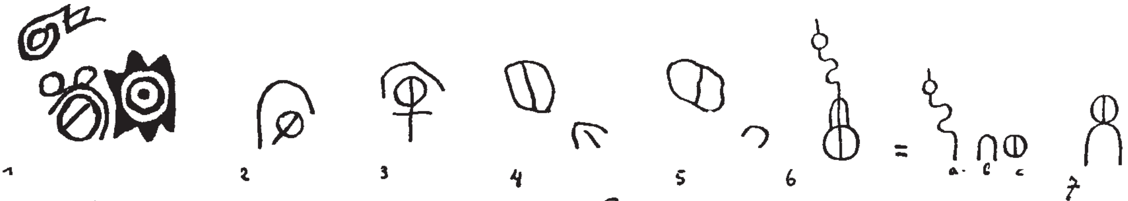
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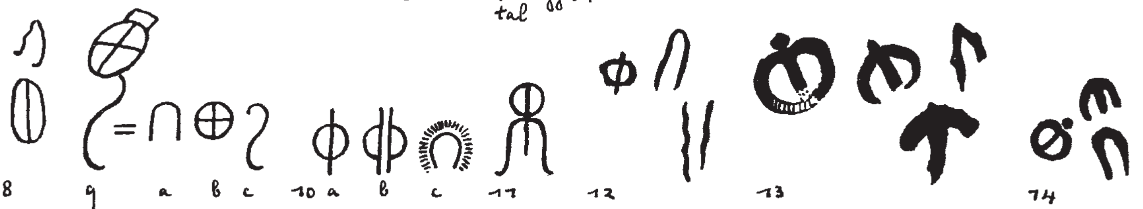
Schweden Östgotland Ö. Emmeby Gladlunda | Norwegen (j. St. Zt) Finmark Beitstaden Østre Tessen

Jul- oder Jahrsymbolik der nordischen Bauernstabkalender

Hausmarke Danziger Höhe D. Müggental

Pyrenäen-Halbinsel (jüngere Steinzeit) Spanien Bacinete | Puerto de Las Ruedas Helechal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14

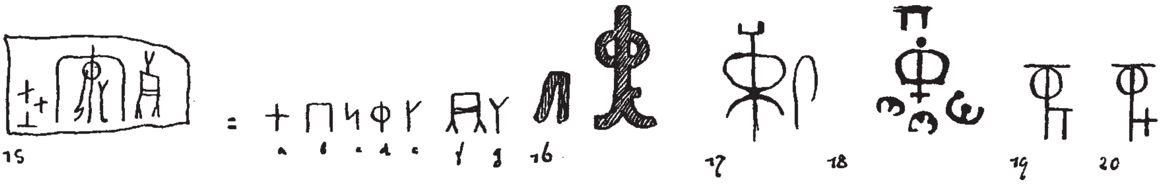
Gallien (jüngere Steinzeit) Dolmen des Lisières (Gem. Camproux, Dep. Deux-Sèvres)

Schweden (j. St. Zt) Bohuslän, Tanum Tegneby Nordgården

Spanien (j. St. Zt.) Jimena

Bacinete

Kreto-Minoische Linearschrift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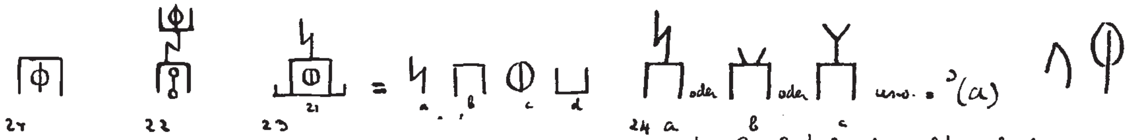
Aegypten Galater (1. Jhr.)

Arabien Sabäisch

Sabäisch, Thamudisch, Lihjanisch usw.

Aegypten Vor- und früh dynastisch Abydos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24 a
oder
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erster Buchstabe des altarabischen Alphabetes

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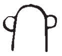
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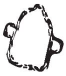
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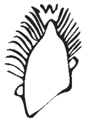
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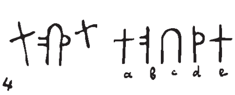

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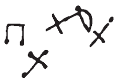
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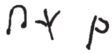

6

Atlantisch-Europa
Frankreich (ä. St.Zt.)
Gourdan

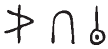
Frankreich
Grabkammer von
Lisières (Pamproux)

Jura
Stein von Parcy
bei Thoiry (j. St.Zt.)

u vednou Xe,lL N

Kreta
Knossos
Minoisch

Aegypten
Galater
(1. Jhr.)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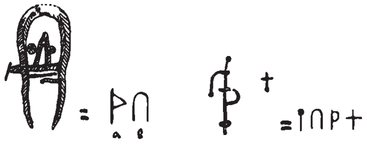

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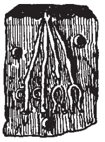

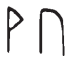

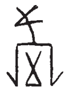

CL^nyx^
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Gezer (Siegelstein)

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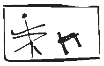
Vorderasien
Babylonische Siegelzylinder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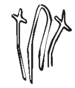
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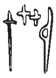
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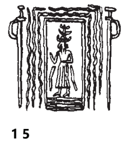
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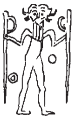
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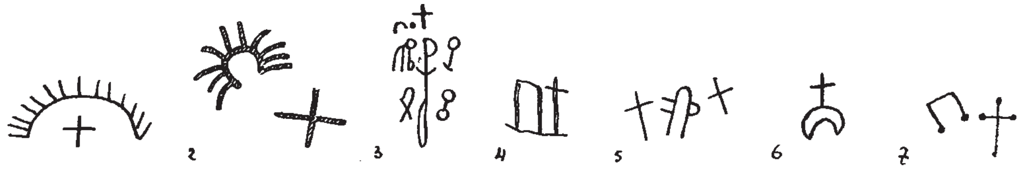


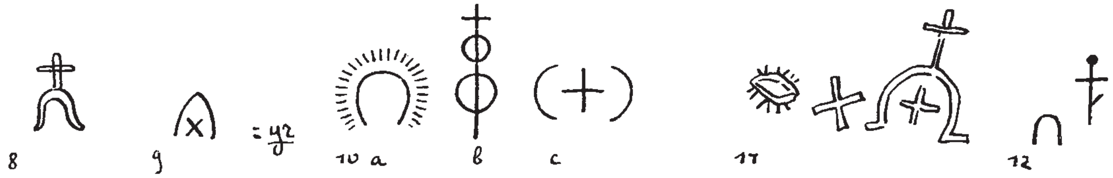
W. Sibirien
Minussinsk,
Kamtschatka

Angelsächsische Rune

Jul- oder Jahrsymbolik der nordischen Stabkalender

Germanische Völkerwanderungszeit.
(Axt. Museum Berlin)

Gallien (j. St. Zt.)
Morbihan
Dolmen
Mané Lud

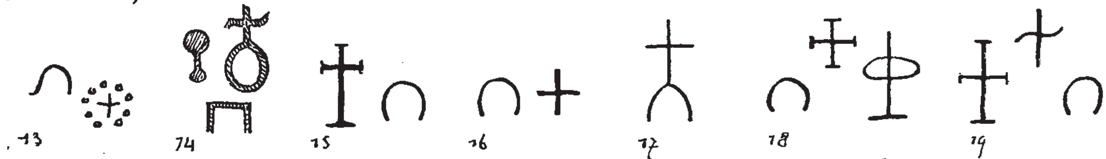


Pyrenäen-Halbinsel (jüngere Steinzeit - ältere Bronzezeit)

Spanien
Galicien
Eira d'os Mouros
(Pontevedra)

Portugal
Cantinhos
Bimfeita

Ferraduras Pintadas, Lafies



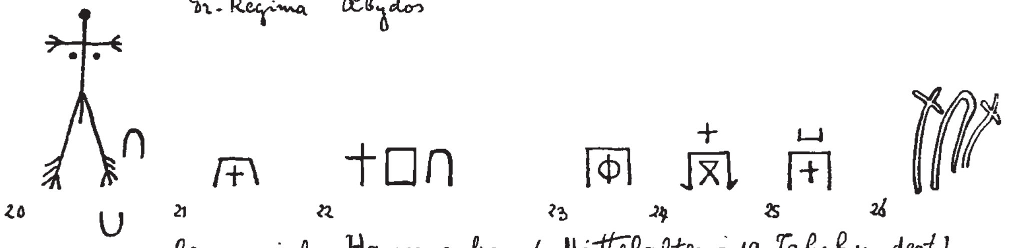
Nord-afrika (j. St. Zt.)
Sahara-Atlas
Chellala

Libyen
Kultgrab von
Sr. Regima

Aegypten
Vor- und früh-
dynastisch
Abydos

Galater
(1. Jh.)

Palestina
Kulthöhle
von Tell Zakariya



Germanische Hausmarken (Mittelalter - 19. Jahrhundert)

Dortmund
Bodelswing
1336

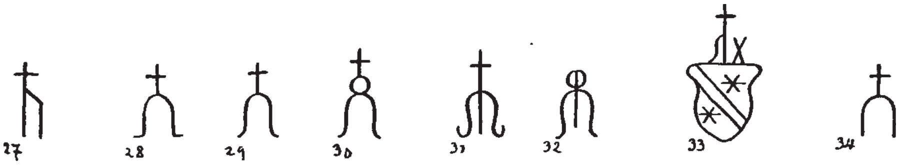
Hamburg
Peter Matthiesen
1559

Marienburger
Werder
Gr. Lichtenau
Schiersee

Danziger Höhe
(D. Müggenthal)

Kaufbeuren
(Ende 16.
Jahrhundert)

Schweiz
Oberwallis
Kippel



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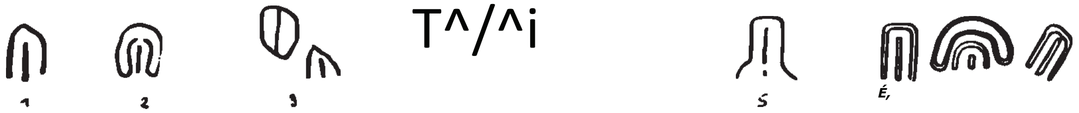

Germanische Runen

Nordische, kurze Runenreihe (16. Zeichen). Grabhügel von Maeshow

Angelsächsische Formen (16.e oder letzte Rune der „kurzen Runenreihe"

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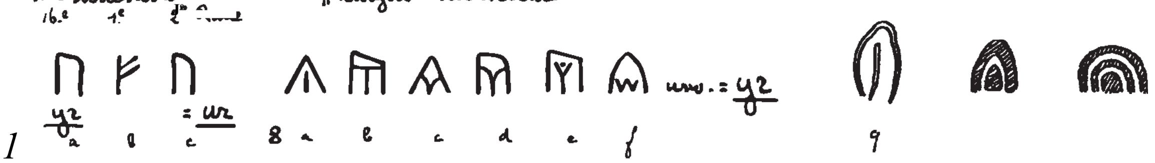
Ci-^V



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Spanien (ä. St. Zt.)
Santander
La Pasiega

Spanien
(j. St. Zt.)
Palomas

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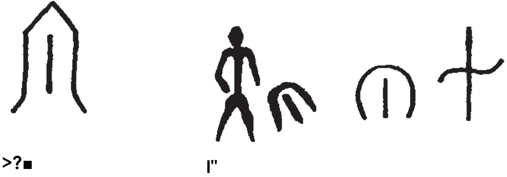

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Tulare Region
Oros:

Baja
California
San Luis

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Acuo 4XL-

Guiana
Waraputa
Cataract

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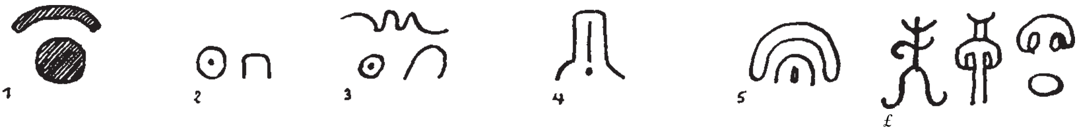
M/ö ß^dccxcCp

kJ
*^VL OL^âoA^ Lo



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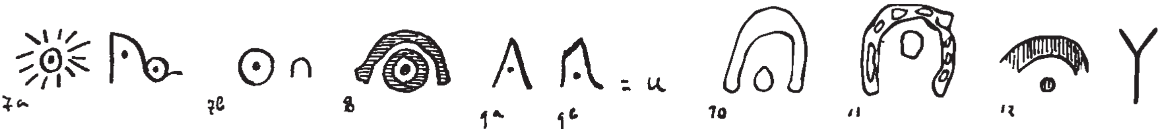
'^ÄÄ^^A>4>w*ßA.lJ(A*- "foUv^ÜA*^ (S'ttkR.tva \)Ü6UCA£W": ßCfc*WVUi£ß£-

SteeJKL --UO-- C "eß£ccutLe_ ^btft. Ho^lcuvj RUA<. -XU^.T ,J1X-5I-SP)

tf&rt&L^erul Cu^|cu-^1'i.J^$_A$. 3

CL/XA**
£**^£<w



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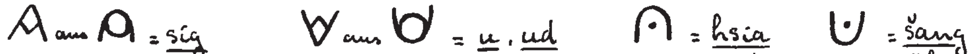

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„niedrig",
„unten", „unter"

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= u, ud
„Tag", „Licht"
barbar „Sonnengott" (Šamaš)
za „leuchtend", „hell"

23
= hsia
„unter"
„unten"

24
= šang
„über"
„oben"

Nord-Amerika
Californien
Owens Valley

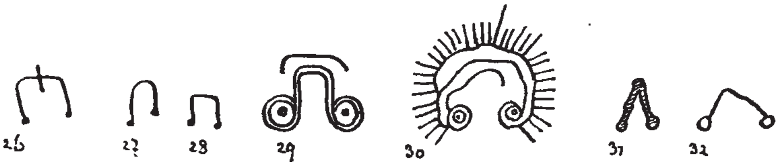
S.Amerika
Brasilien
Pedra Lavrada

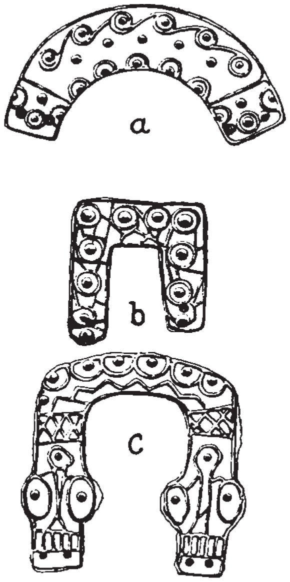
Rio Aiary
Yakaré Each.

Venezuela
Boca del Infierno

N.Europa
Schweden
Stangenäs

N.Afrika
Libyen
Er-Regima





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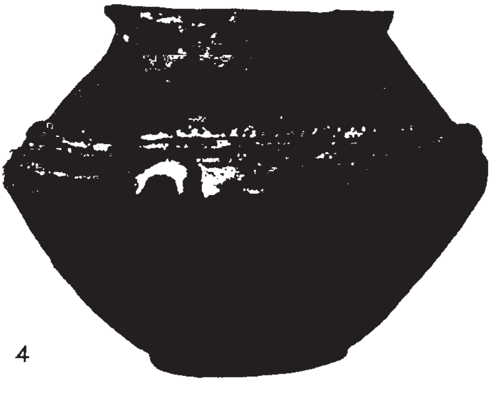

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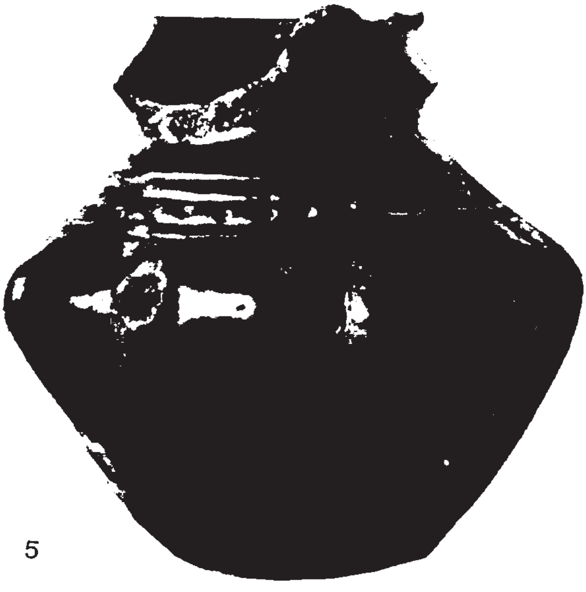

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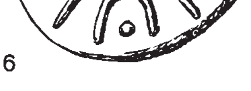

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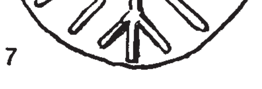

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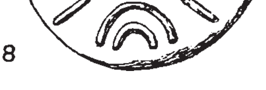
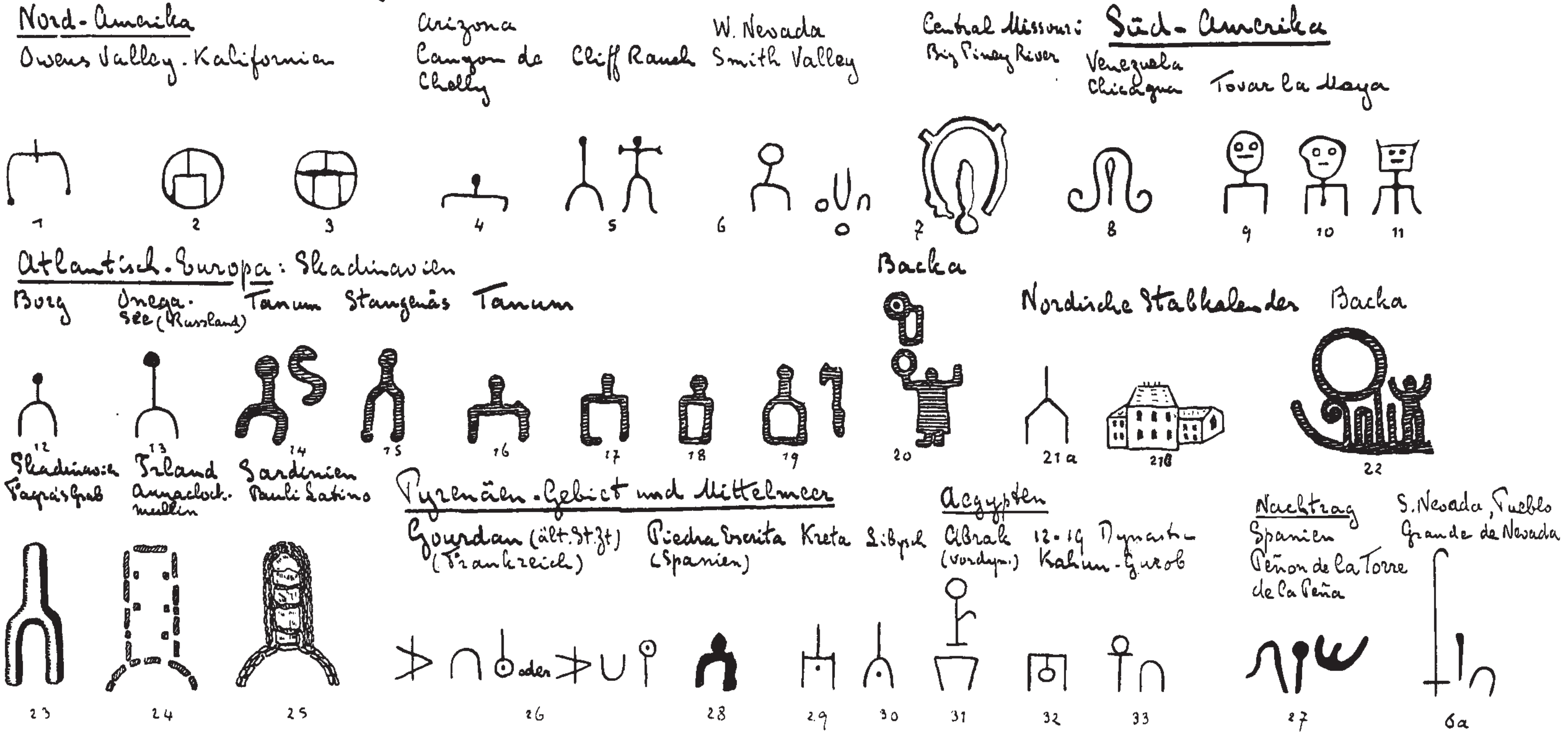


8

Die aus dem „Ur" aufsteigende Sonne.


Nord-Amerika
Owens Valley. Kalifornien
Arizona
Canyon de Chelly
Cliff Ranch
W. Nevada
Smith Valley
Central Missouri:
Big Piney River
Süd-Amerika
Venezuela
Chicagua
Tovar la Maya
1
2
3
4
5
6
0
7
8
9
10
11
Atlantisch-Europa: Skadinavien
Borg
Onega-See (Russland)
Tanum
Stangenäs
Tanum
Backa
Nordische Stabkalender
Backa
12
13
14
15
16
17
18
19
20
21a
21b
22
Skadinavie
Fagräsgrab
Irland
Annaclock-mullin
Sardinien
Pauli Latino
Pyrenäen-Gebiet und Mittelmeer
Gourdan (ält. St. Zt)
(Frankreich)
Piedra Escrita
(Spanien)
Kreta
Libysch
Aegypten
Abrak
(vordyn.)
12.-19. Dynastie
Kahun-Gurob
Nachtrag
Spanien
Peñon de la Torre
de la Peña
S. Nevada, Pueblo
Grande de Nevada
oder
23
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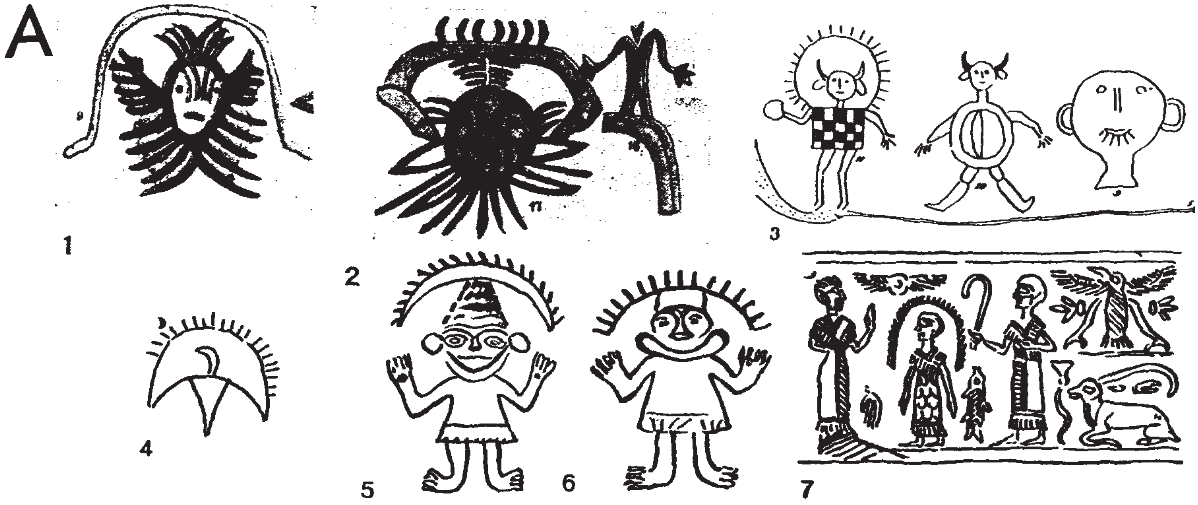
6a


A
1
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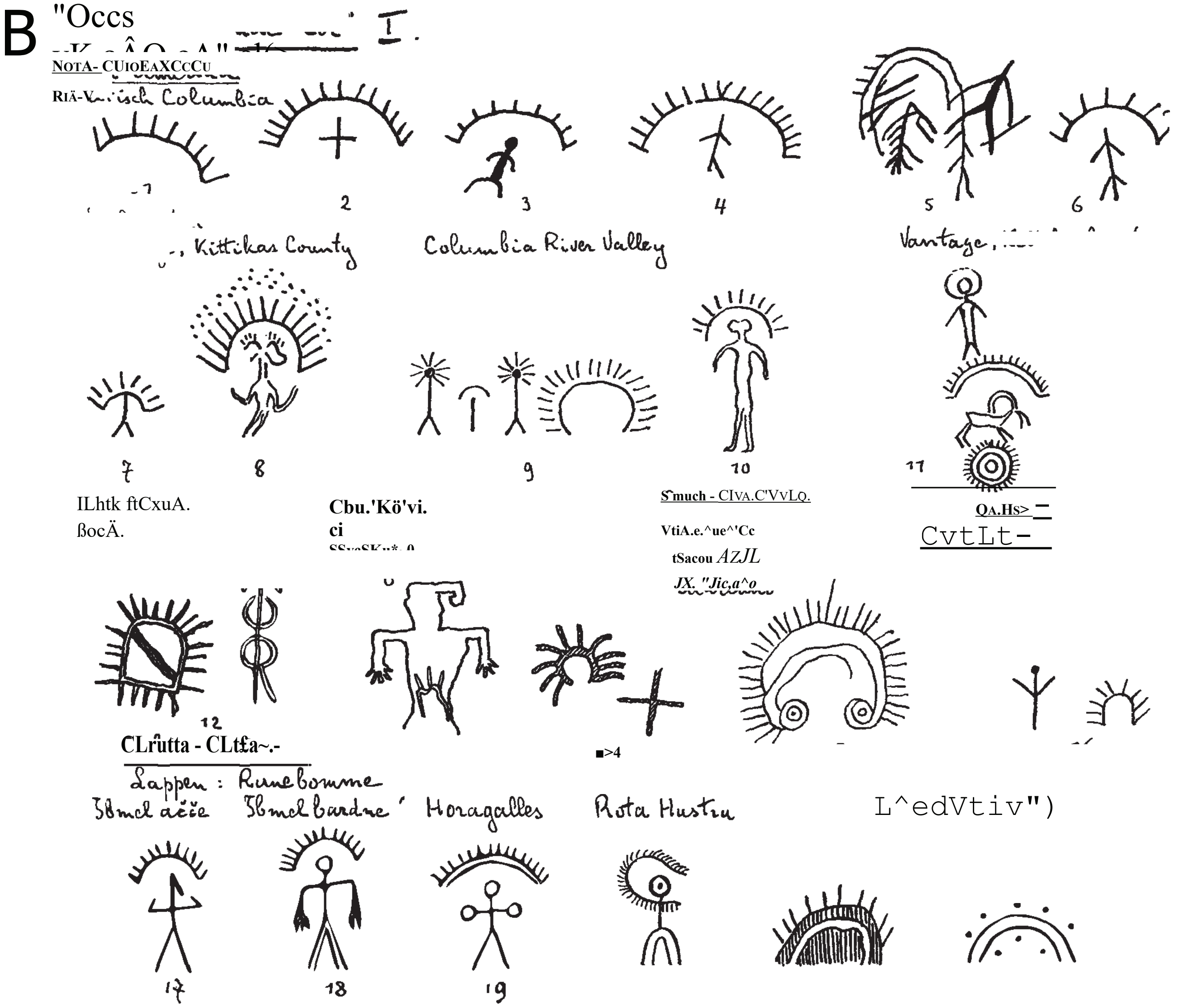
B
"Occs
NotA- CUioEaXCcCu
RiÄ-V ...isch Columbia
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Kittikas County
Columbia River Valley
Vantage,
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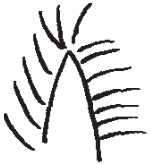
ILhtk ftCxuA.
ßocÄ.
Cbu.'Kö'vi.
ci
S̃much - CIva.C'VvLq.
VtiA.e.^ue^'Cc
tSacou AZJL
JX. "Jic,a^o
Qa.Hs>
CvtLt-
12
CLr̂utta - CLt£a~.-
■>4
Lappen : Runebomme
Ibmel ačče
Ibmel bardne
Horagalles
Rota Hustru
L^edVtiv")
17
18
19

Das „strahlende Ur". II

Atlantisch-Europa

Pyrenäen-Halbinsel

La Pileta



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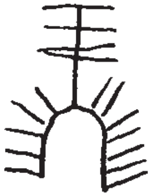

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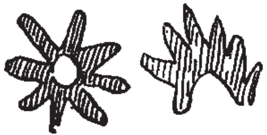
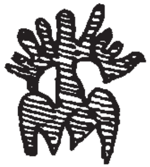
Rancho Valdechuelo



3

Piedra Escrita (Fuencaliente)



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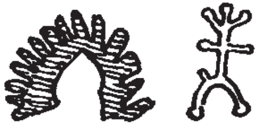
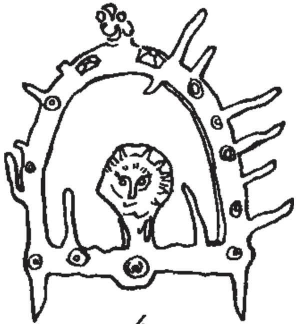


5

Sardinien



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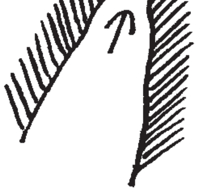
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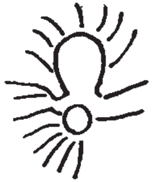
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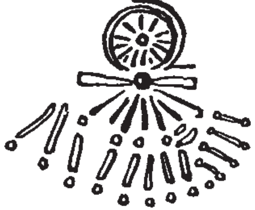
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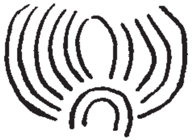
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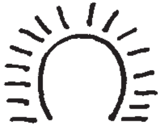
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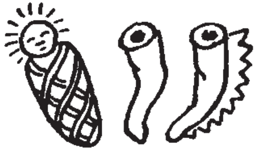

12

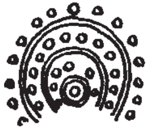
Palestina
Gezer (christlich)

West-Afrika
Süd-Nigeria

Ost-Afrika
Ägypten: Hieroglyphik

Vorderasien
Susa

Ozeanien
Gana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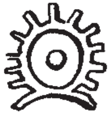
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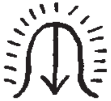
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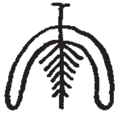
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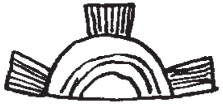
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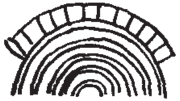
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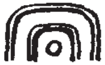
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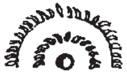
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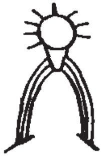
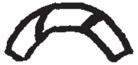

21

Sumerische Schrift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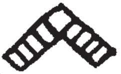
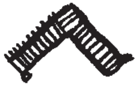
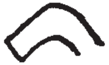
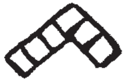

b

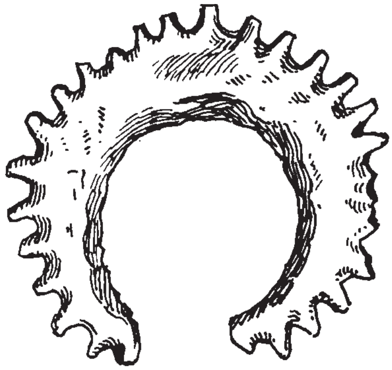

c

ku, (azag) =
„leuchtend", „leuchten",
„Glanz", „Fülle", „Reichtum".

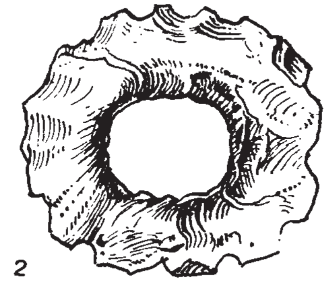

23a


b

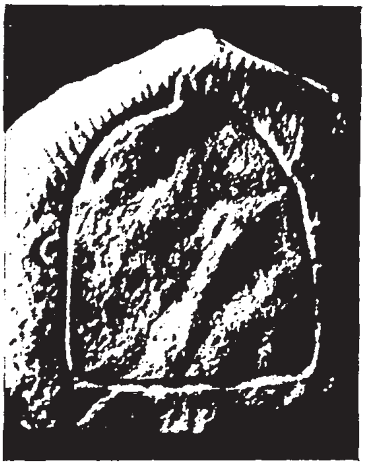
ur =
„Hund" (ur-ku),
„Mensch"; „eins";
„Reichtum", „Fruchtbarkeit"; „Löwe".



1



2



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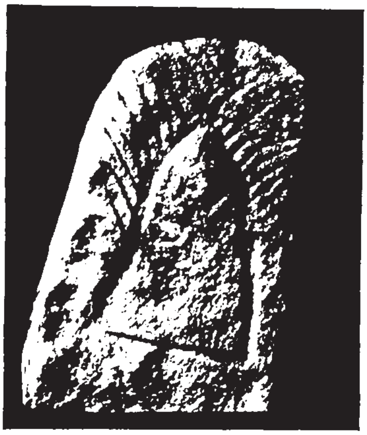

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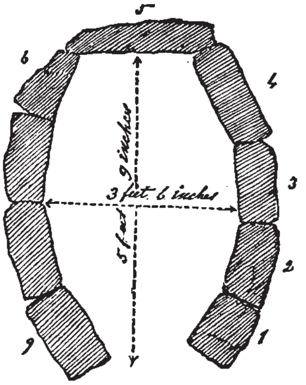
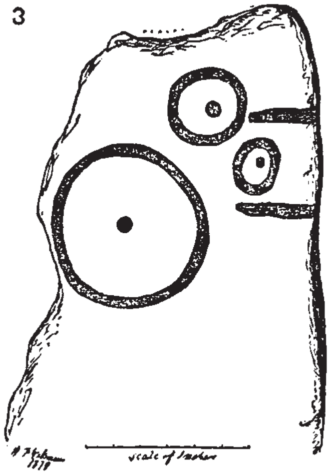
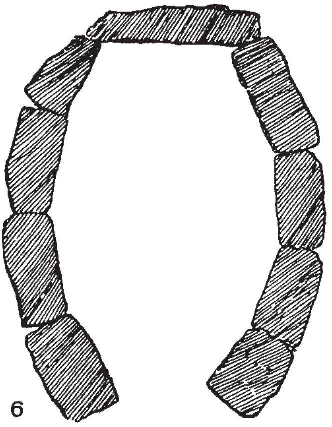

5
6
4
7
3
3 feet 6 inches
5 feet 9 inches
8
2
9
1

5a


scale of Inches

5b



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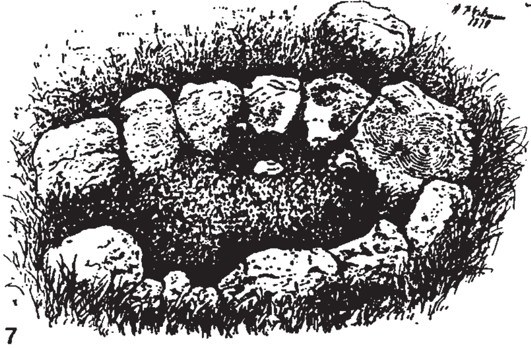

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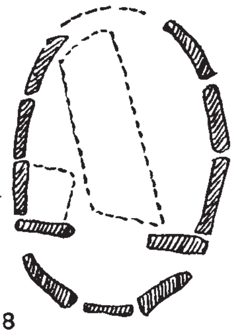

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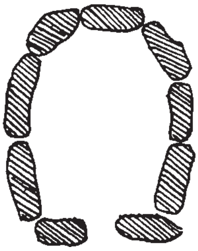

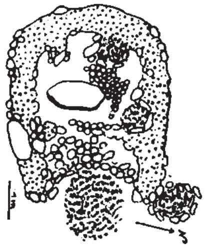

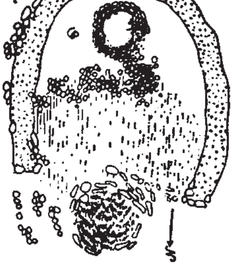

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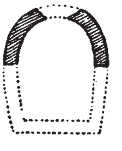
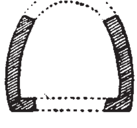
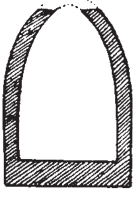


1ia



11b



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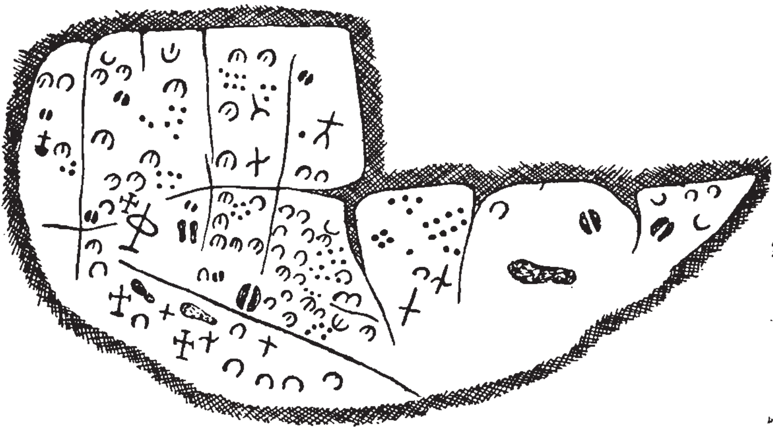
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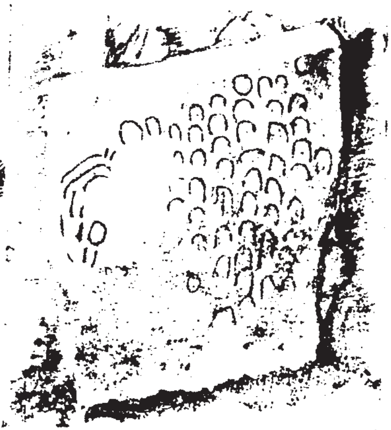
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3

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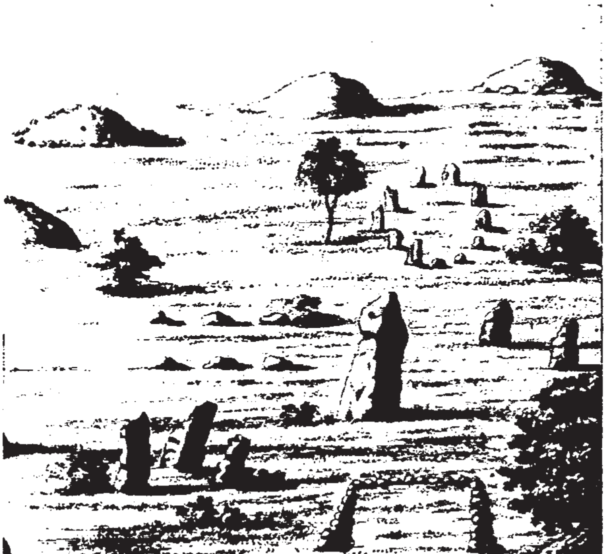
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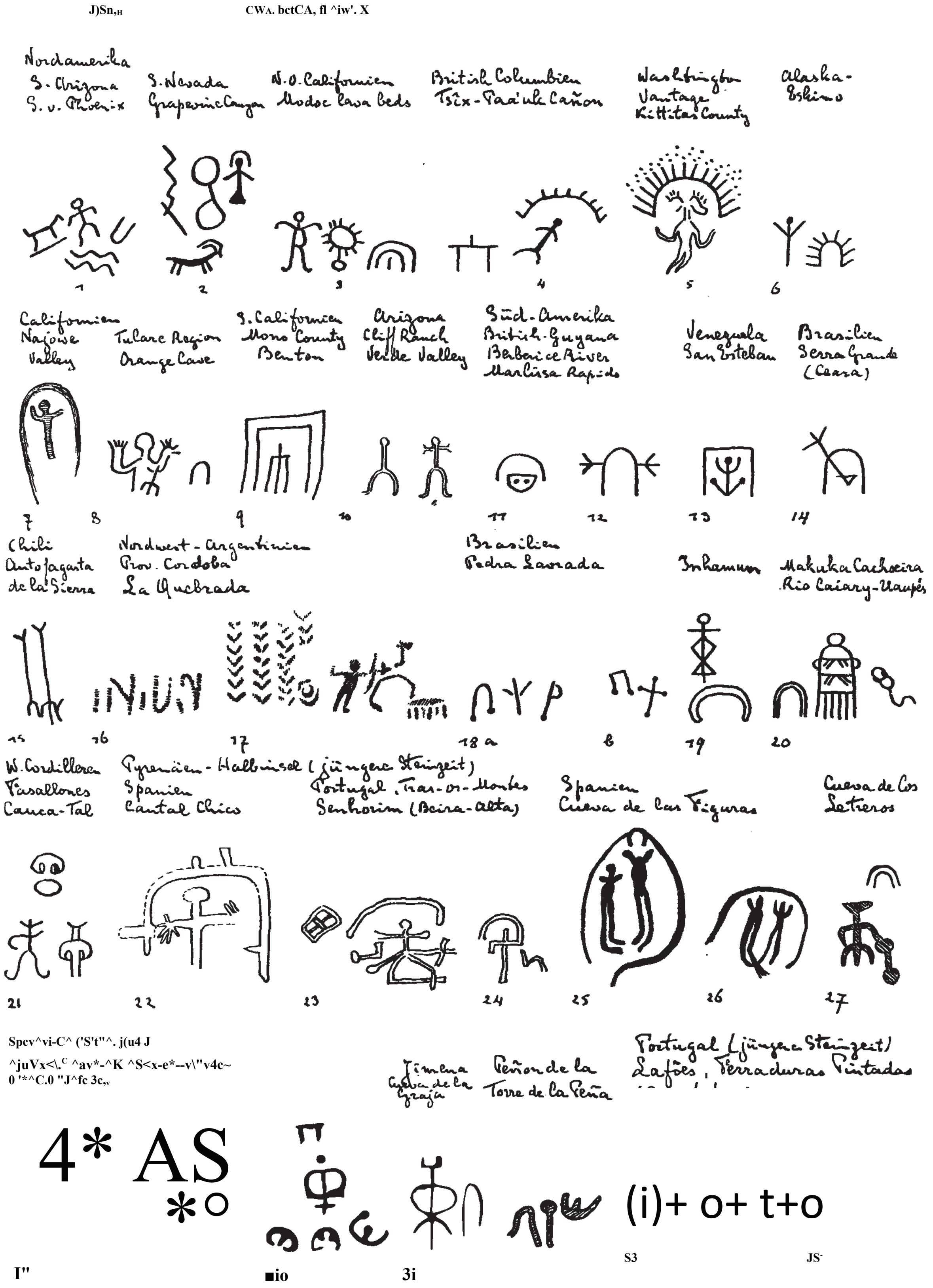
J)Sn,II
CWA. bctCA, fl ^iw'. X
Nordamerika
S. Arizona
S. v. Phoenix
S. Nevada
Grapevine Canyon
N.O. Californien
Modoc Lava beds
British Columbien
Tsix-Paa'uk Cañon
Washington
Vantage
Kittitas County
Alaska-
Eskimo
1
2
3
4
5
6
Californien
Najowe
Valley
Tulare Region
Orange Cave
S. Californien
Mono County
Benton
Arizona
Cliff Ranch
Verde Valley
Süd-Amerika
British-Guyana
Berbice River
Marlissa Rapids
Venezuela
San Esteban
Brasilien
Serra Grande
(Ceara)
7
8
9
10
11
12
13
14
Chili
Antofagasta
de la Sierra
Nordwest-Argentinien
Prov. Cordoba
La Quebrada
Brasilien
Pedra Lavrada
Inhamum
Makuka Cachoeira
Rio Caiary-Uaupés
15
16
17
18 a
8
19
20
W. Cordilleren
Tasallones
Cauca-Tal
Pyrenäen-Halbinsel (jüngere Steinzeit)
Spanien
Cantal Chico
Portugal, Tras-os-Montes
Senhorim (Beira-Alta)
Spanien
Cueva de las Figuras
Cueva de los
Letreros
21
22
23
24
25
26
27
Spcv^vi-C^ ('S't"^. j(u4 J
^juVx<\.C ^av*-^K ^S<x-e*--v\"v4c~
0 '*^C.0 "J^fc 3c,v
Jimena
Cueva de la
Graja
Peñon de la
Torre de la Peña
Portugal (jüngere Steinzeit)
Lafões, Ferraduras Pintadas
4* AS
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(i)+ o+ t+o
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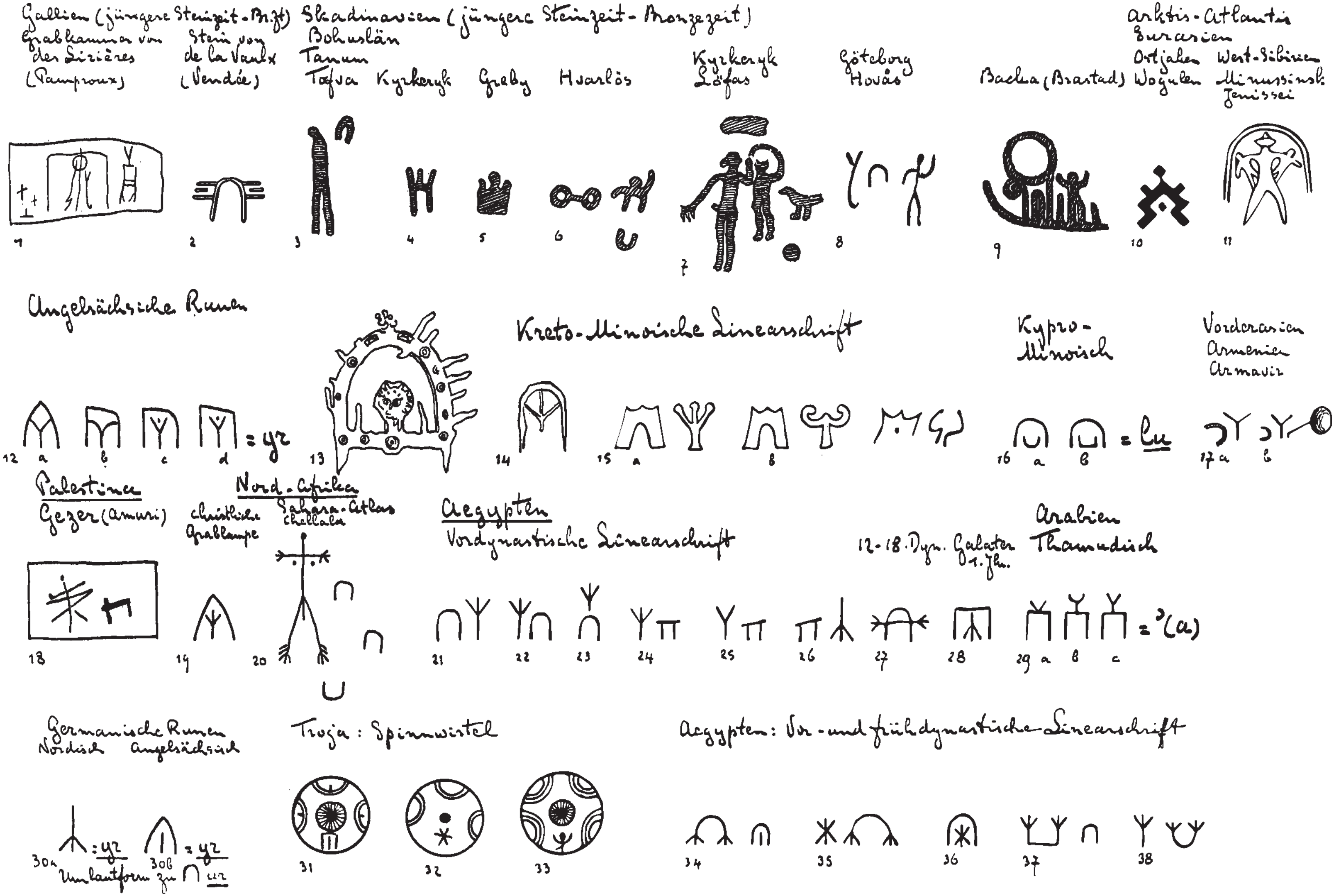
■io
3i
S3
JS-

Der „Mensch" am oder im „Ur" ∩. II


Gallien (jüngere Steinzeit-Br.zt)
Grabkammer von des Lizières (Pamproux)
Stein von de la Vaulx (Vendée)
Skadinavien (jüngere Steinzeit-Bronzezeit)
Bohuslän
Tanum
Tofva
Kyrkeryk
Greby
Hvarlös
Kyrkeryk Löfas
Göteborg Hovås
Backa (Brastad)
Arktis-Atlantis
Eurasien
Ostjaken Wogulen
West-Sibirien Minussinsk Jenissei
1
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8
9
10
11
Angelsächsische Runen
12 a b c d
= yr
13
Kreto-Minoische Linearschrift
14
15 a b
Kypro-Minoisch
16 a b
= lu
Vorderasien Armenien Armavir
17 a b
Palestina
Gezer (Amuri)
Nord-Afrika
christliche Grablampe
Sahara-Atlas Chellala
Aegypten
Vordynastische Linearschrift
12-18. Dyn.
Galater 1. Jh.
Arabien
Thamudisch
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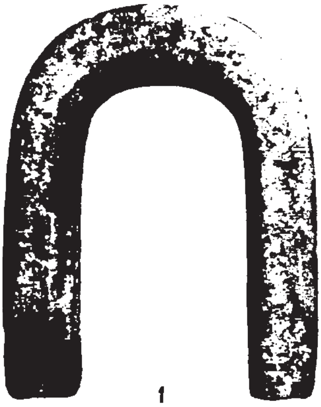
29 a b c
= ʾ(a)
Germanische Runen
Nordisch
Angelsächsisch
30a
: yr
30b
= yr
Umlautform zu ∩ ur
Troja: Spinnwirtel
31
32
33
Aegypten: Vor- und frühdynastische Linearschrift
34
35
36
37
38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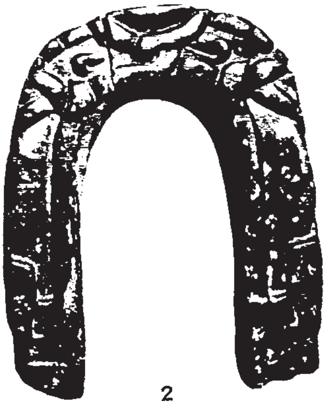
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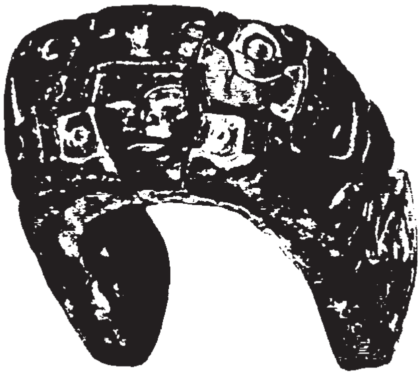
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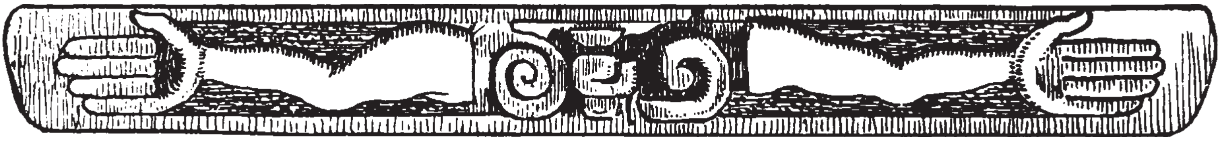

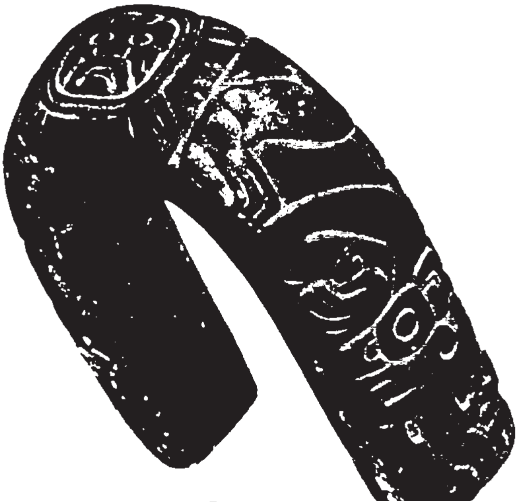
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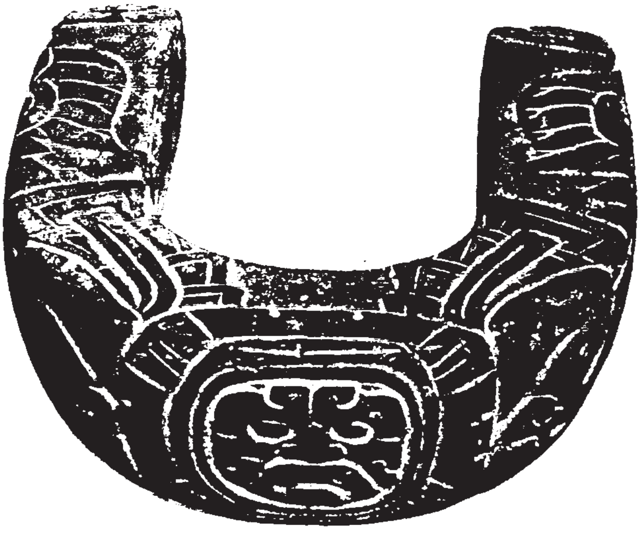
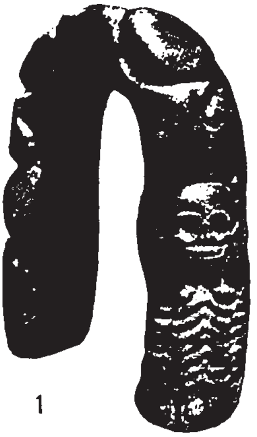
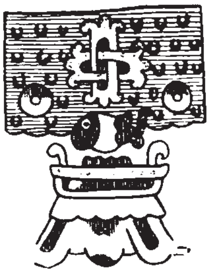
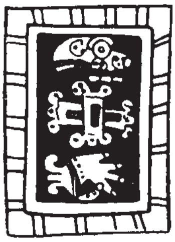

6



1



2



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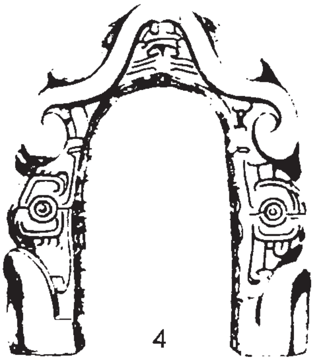

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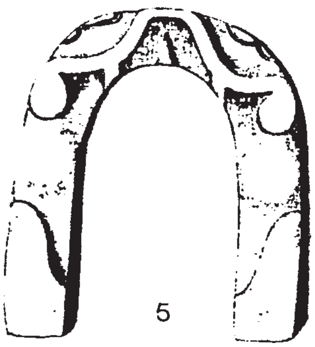
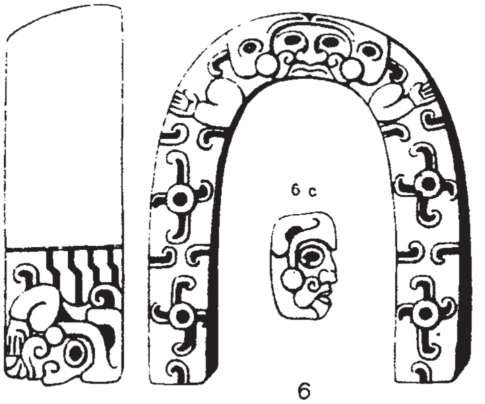


5



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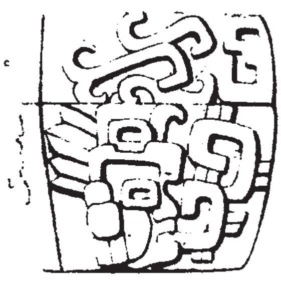

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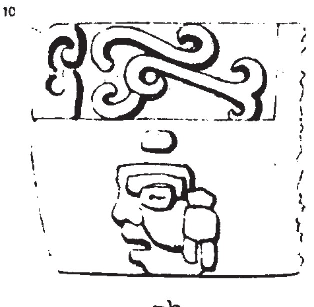

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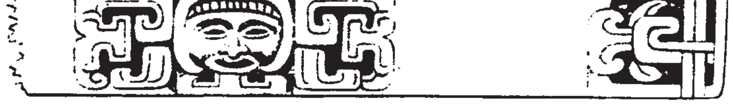

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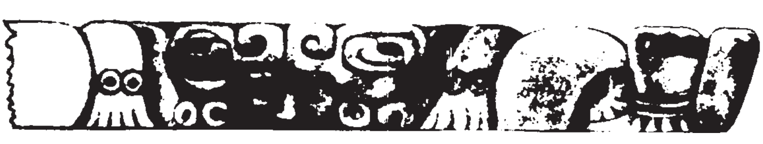

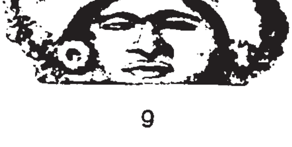

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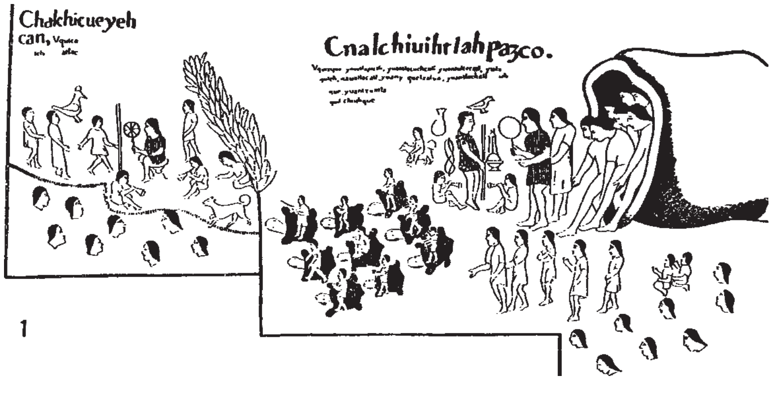
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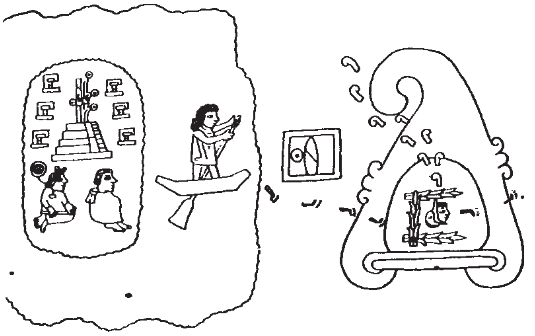

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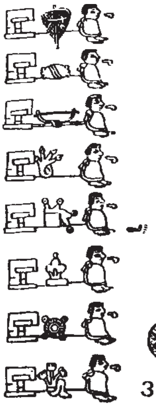

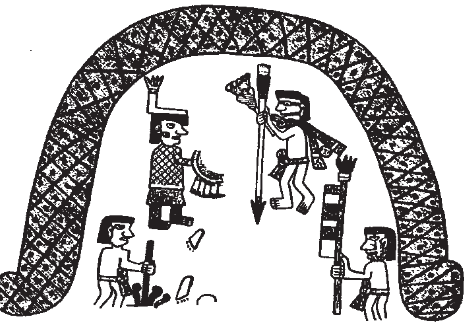

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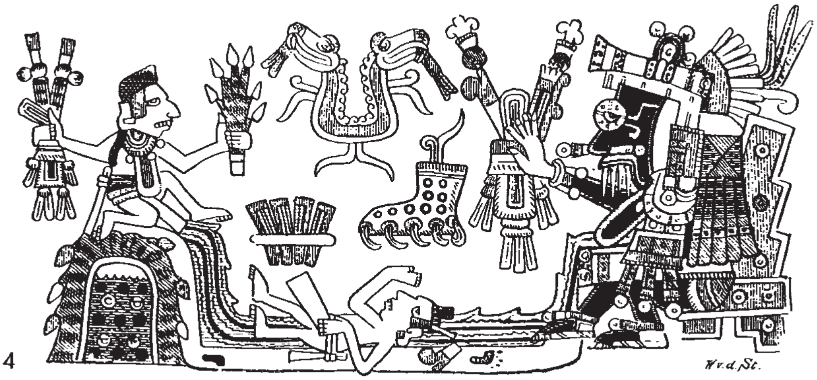

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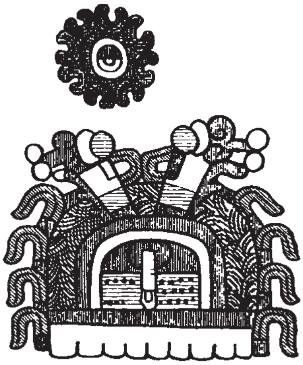

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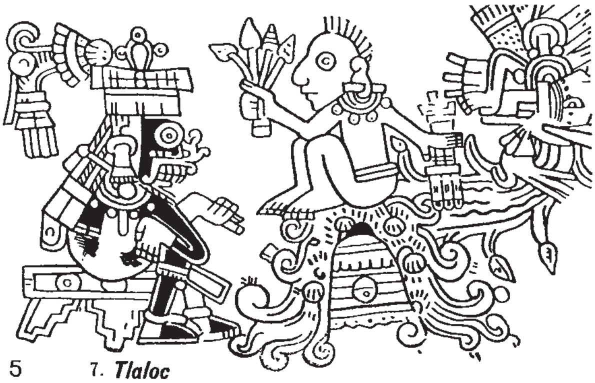

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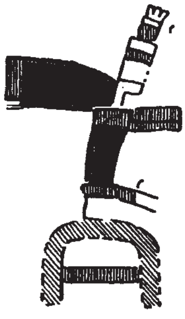
7. **Tlaloc**



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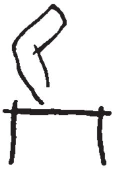
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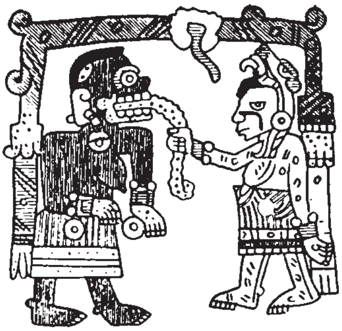
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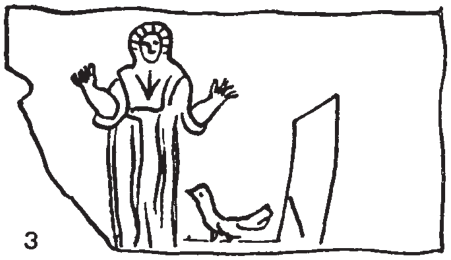
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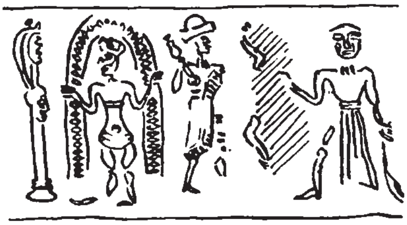
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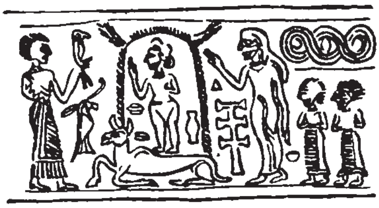
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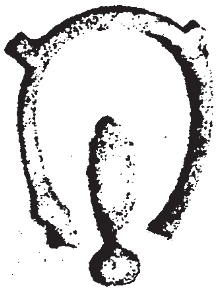
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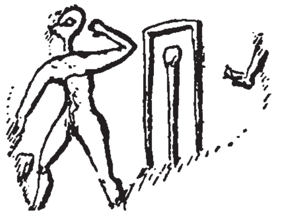
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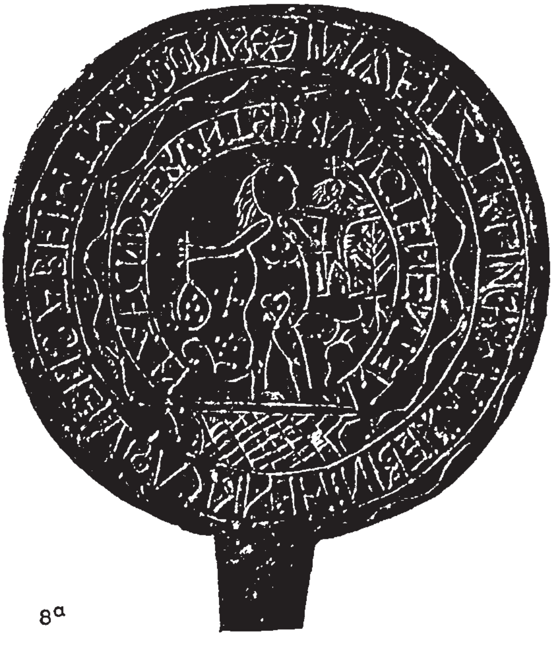
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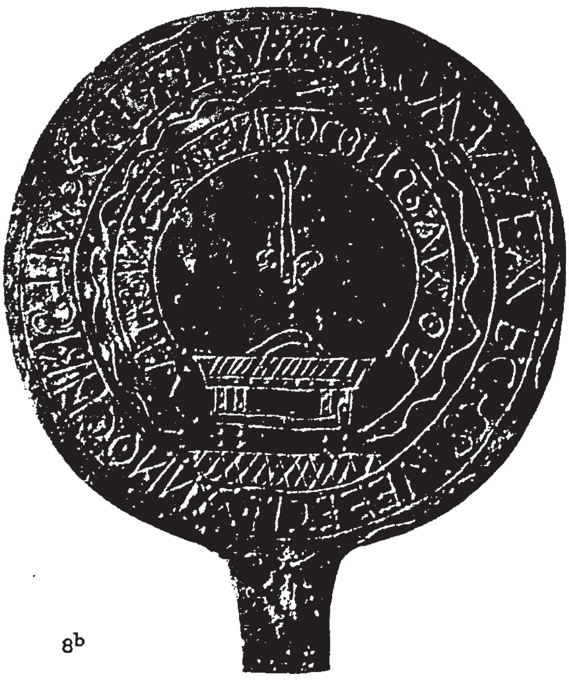
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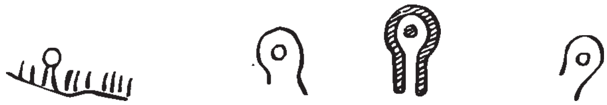
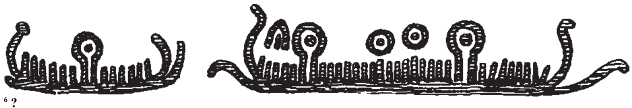
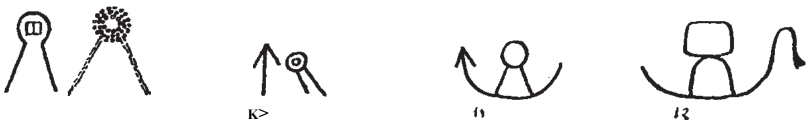
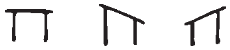


Schweden - Felszeichnungen der jüngeren Steinzeit und Bronzezeit
Leonardsberg (Östgotland)
Lökeberg (Bohuslän)

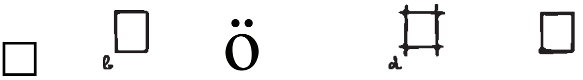




Ideogramm



Grabumfassung; des geschlossenen Dolmens, der Steinkiste usw.



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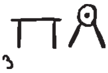
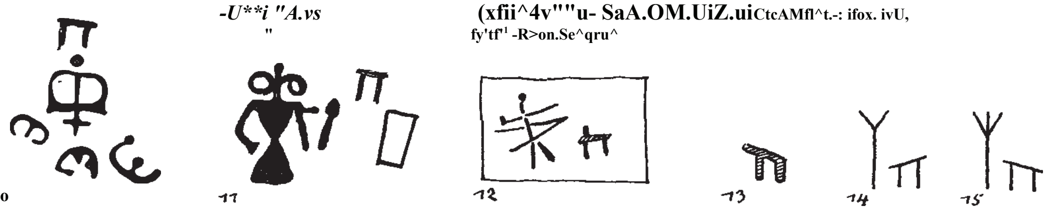
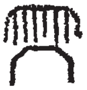




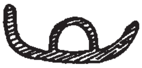
Das „Ur"-Schiff und die atlantische Afrika-Umfahrt I

Nordsee-Kulturkreis
(Tuatha = Nordatlantiker)
Skadinavien (jüngere Steinzeit - Bronzezeit)

Nordamerika
Washington
Columbia River Valley


1

Tanum (Bohuslän)
Hvitlycke Soldattorp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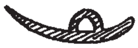
Aspeberget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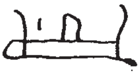
Himmelstadlund
(Ostgotland)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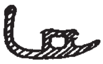
Tanum
Sötäs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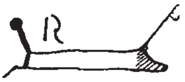
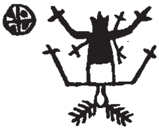
Ekenberg
(Ostgotland)



Californien
Santa Barbara County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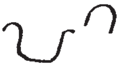
Frankreich
Dolmen von Mané Lud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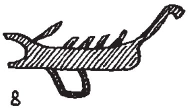
Skadinavien
Ostgotland
Leonardsberg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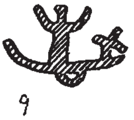
Bohuslän
Tanum, Fintorp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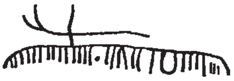
Ostgotland
Skälv (Borg)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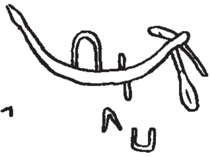
Oberägypten: Nubien
Gebel Silsile
(Vordynastiker)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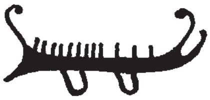
Skälv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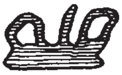
Tanum
Tegneby-Bro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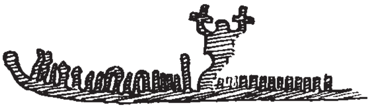
Tanum, Ryk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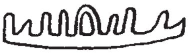
Hodein Magoll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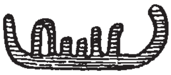
Tunge h., Fors s.,
Lökeberg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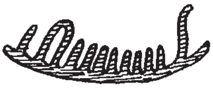
Lökeberg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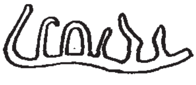
Hodein Magoll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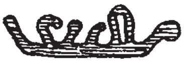
Tanum, Ryk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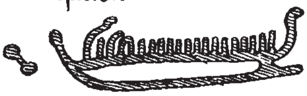
Sotenäs h., Tossene s.,
Sparöd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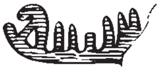
Tanum, Slänge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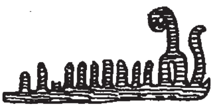
Tanum, Slänge

JtfM. iCE^.jB'tEdSC-



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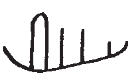

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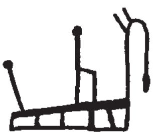
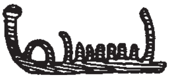


Tanum
Hvitlycke Soldattorp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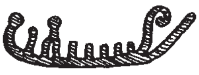
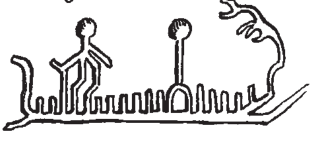
Brastad s.,
Backa



Ingelstrup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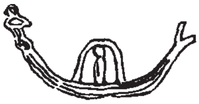
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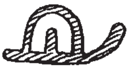
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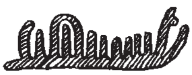
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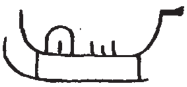
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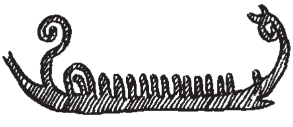
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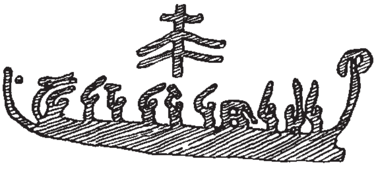
Tanum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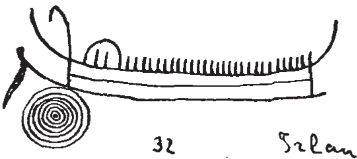
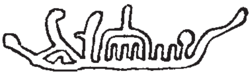
Skenberg


32

Irland
Brugh na Bóinne

Lökeberg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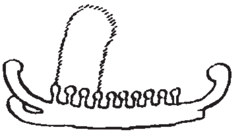
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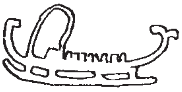
Tanum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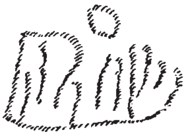
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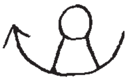
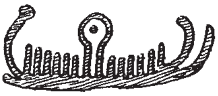
Goll Ajug



Lökeberg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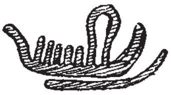
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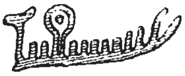
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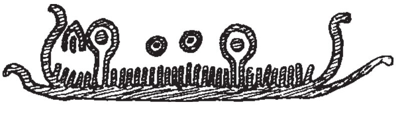


Das „gehörnte Ur"

Das „Horn" oder „Ka"-Zeichen in oder auf dem „ur" ⋂.

Nordamerika
Central Missouri
Big Pinney River
Miller's Cave

N.O. Californien
Dry Valley

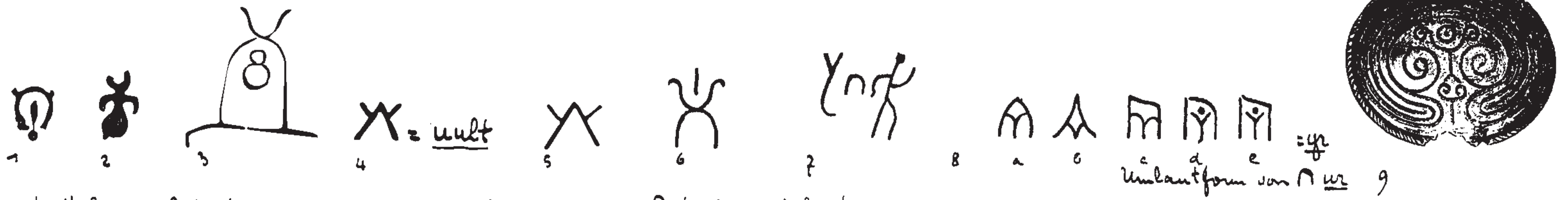
Germanische
Runen
Angelsächsisch

Germanische Haus-
marken: Schweiz
Graubünden Oberwallis
Vals Bürchen

Schweden
(j. St. Zt - Br. Zt)
Göteborg
Hovås

Angelsächsische Runen

Schweden (j. Br. Zt)
Bohuslän, Spange von
Vegerstorp (10.-8. Jhr. v. Chr.)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Mittelmeer-Gebiet
Iberische Kreto-
Minoische

Kypro-Minoische
Linearschrift

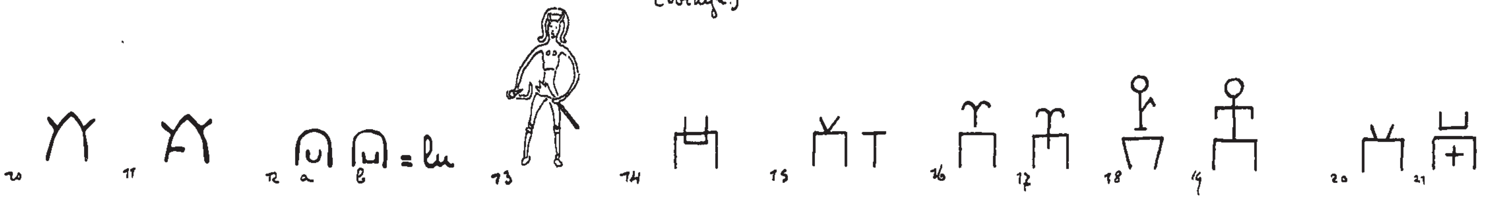
Sardinien
Idol
(Bronzezeit)

Rote Meer-Gebiet
Aegypten
Abusir
(Vordyn.)

Nubien
Scharab

(Felszeichnungen der Tuima, Sthermale?)
Abrak

Aegypten: Hu
Galater (1. Jhr.)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Altarabisch (Thamudisch, Sabäisch usw.)
Thamudisch
Lihjanisch

Vorderasien
Vor-Elamitisch

Nordwest-Asien: Westsibirien
Ostjaken und Wogulen

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Tanum: Tuvene

Portugal
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(Beira Alta)
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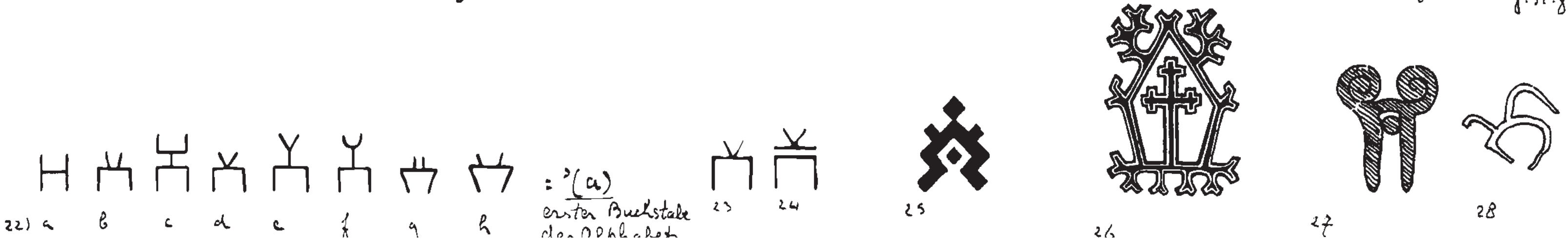
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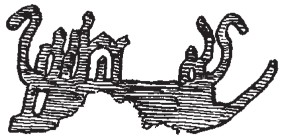

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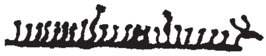
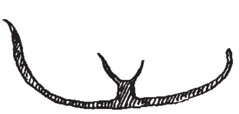
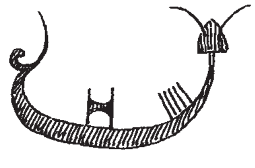


3

Oberägypten: Nubien (vor- und frühdynastisch)

Magol | Kenais | El Hagandich





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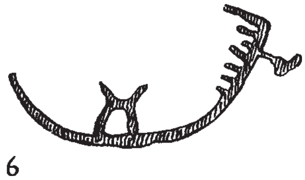

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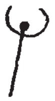
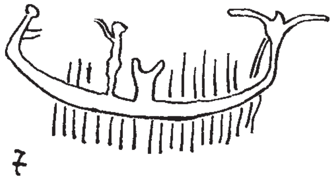


Kenais

Aegypten: vordynastisch
(Museum Berlin)



7

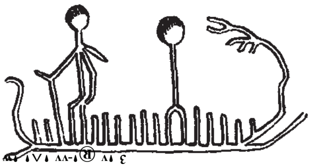
8

Das „ur-ra-ka"-Schiff: das ∩. die aufsteigende Sonne ♀ und das „ka" Y

Dänemark. Ingelstrup
Odsherred. (j. St. Zt.)

Schweden. Bohuslän (j. St. Zt.)
Brastad. Backa

Aegypten: Gebel el Arak
(vordynastisch)



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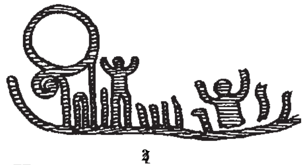

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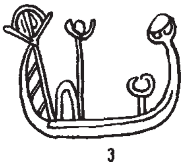

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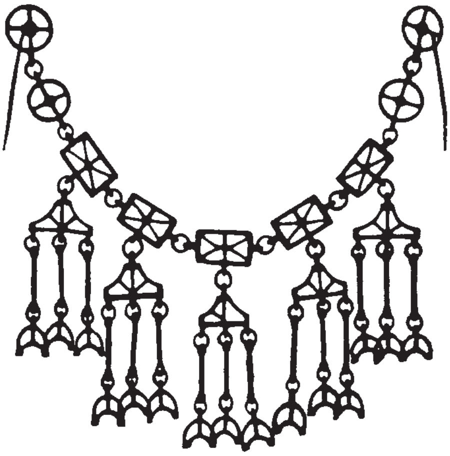
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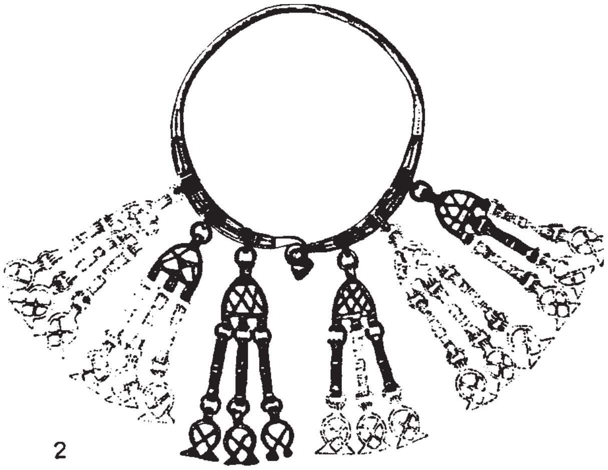
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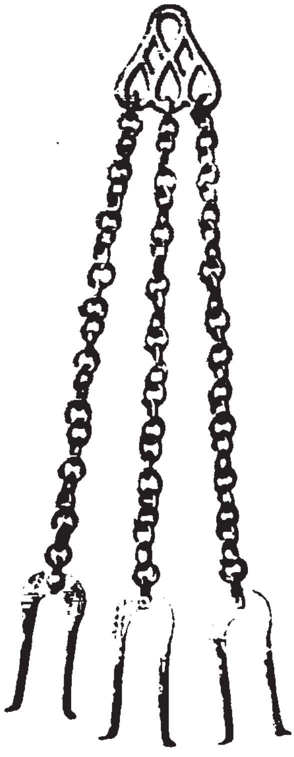
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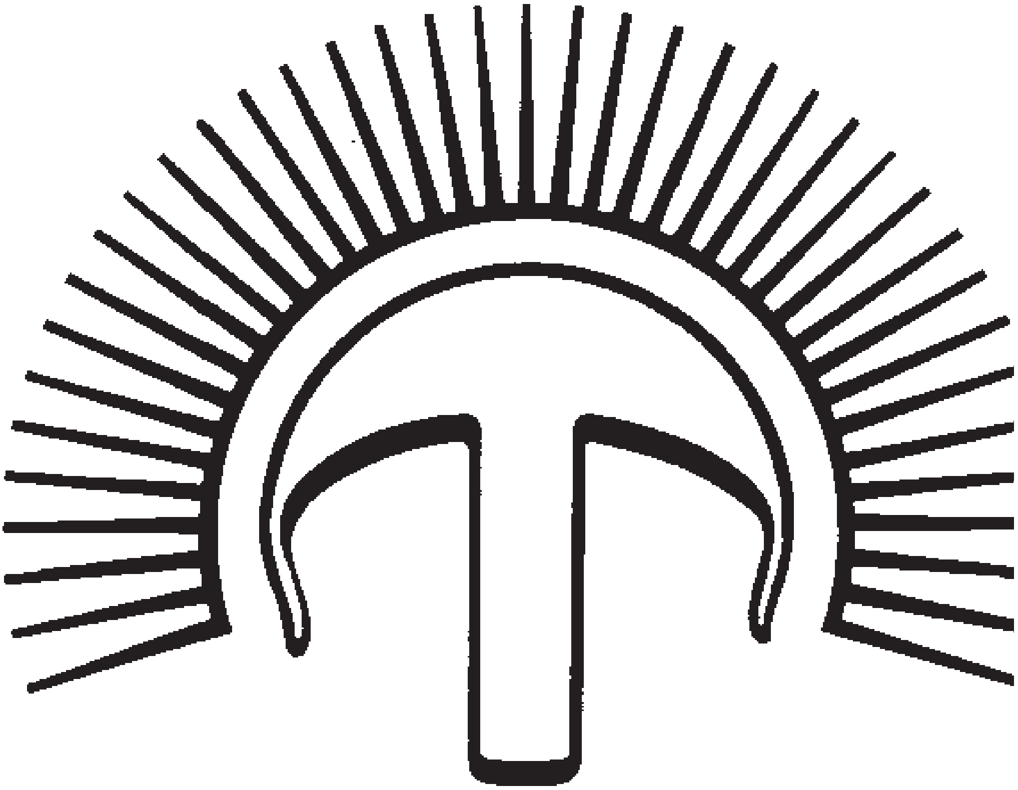
HERMAN WIRTH



THE HOLY URSCHRIFT OF MANKIND

HERMAN WIRTH

THE SACRED URSCRIPT

THE HUMANITY

HERMAN WIRTH

THE SACRED URSCRIPT

THE HUMANITY

SYMBOLIC-HISTORICAL INVESTIGATIONS

ON THIS SIDE AND THE OTHER SIDE OF THE NORTH ATLANTIC

VOLUME IV

10. HAU PTSTÜCK

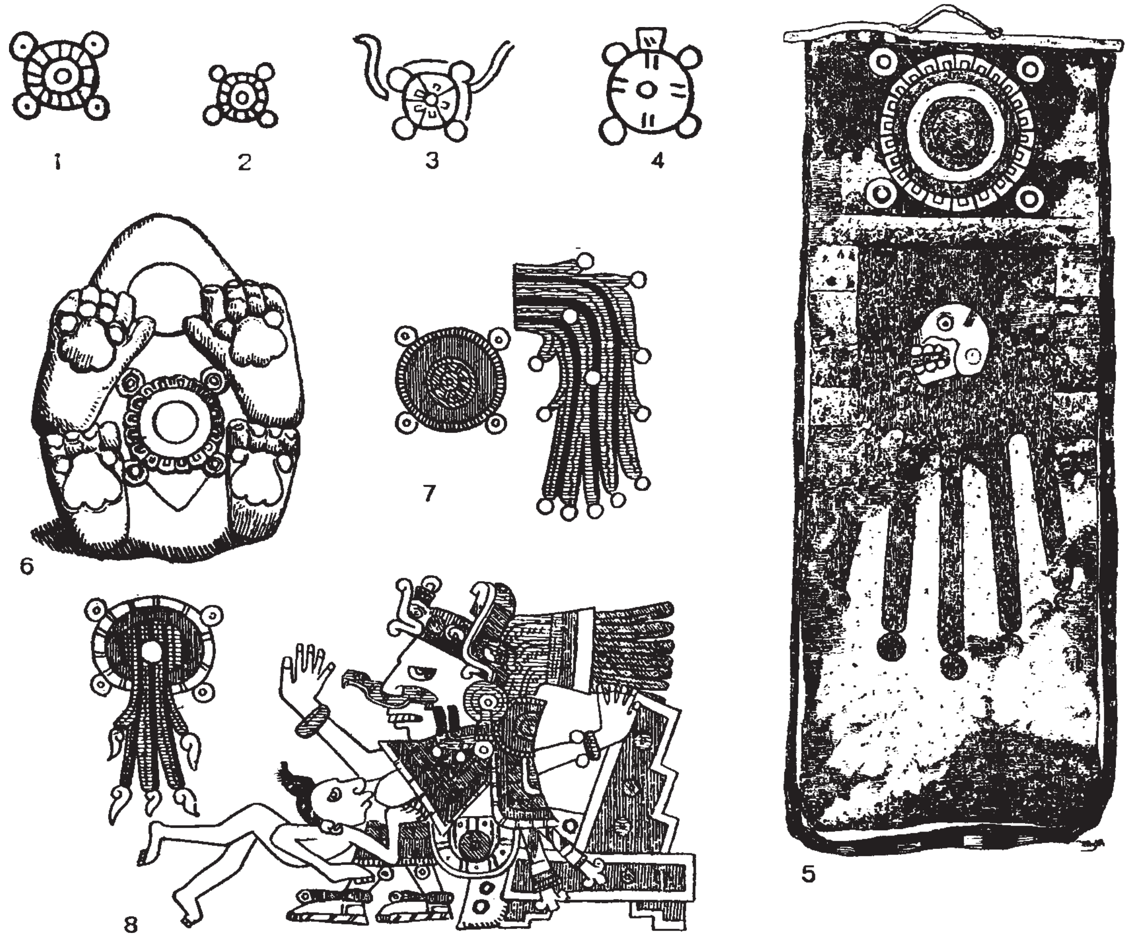
The cr öte

EIn the motif of the Central American "stone yokes", the stone "Ur "s -as Iwould like tocall them -should still be briefly explored, by way of example, in this main section in its old-world relationship It is that suggestion of a toad's mouth which is shown at the top of the bend of the D.It is that suggestion of a toad's mouth whichisshown at the top of the bend of the D
and seems to embrace a human being with Y posture of the arms

*Tafelt,*No. i. Outside (underside) of a Mexican stone death ash box (Hackmacksche Sammlung, Mus. f. Völkerkunde, Hamburg). On*underside of* the *bottom*of the stone box the toaddepictedwith its mouth wide open as a symbol of the all-devouring earth dragon, the maw of the underworldIn theTonalamatl(calendar, cf. p. iro and 125) of the Codex Borbonicus, the toad is also depicted with the earth dragon as its mouth, into which the stone knife also enters and out of it again.The flint knife is a symbol of the sun, which wewilltreatsection III, "The Son of God" (main section 31), also in connection with the North American myths For the flint knife in the D, cf. text fig.37,no.5.. *AsSeler*has proved, the earth toad, which the flint knife = the sunlight from its maw again letsemergeappears intheTonalamatlof the Codex Borbonicus thus as a designation of the sunrise, therefore as second
of the 13 lords of the day hours and as embodiment of the mother earth, "our mother"*Tonan,*"the old mistress", "the old goddess"*ILamatecutli,* the wife of the sky god (cf. P. 113)[1] .

As an "underworldly" animal, the toad is symbolically attached to the underside of the stone box, as it alsoappearsthe underside of the sacrificial blood vessels*(quauhxicalli)*and the pulque vessels.That the souls of the geosacrificed, who according to Mexican belief go to the sunpass through the toad, asit were,is important here as a leitmotifAs an embodiment of the earth and the underworld, the toad, also on our stone box, is endowed with death symbols, with dead skulls on the body and thighs, on the elbows and knee joints an open mouth belonging together. And that is why she is also connected with the water and the god of the water or the god in the water (= the son of god who turns to the winter sun): in the relief fragment of Castillo de Teayo she appears above the stone image of the water and rain god *Tlaloc* (p. 281)[2] . She is therefore also considered the bringer of rain.

The toad is the cosmic symbol of the mother water, the womb of the earth, in whose "caves "* it lives. It is a nocturnal animal. In this context, the hieroglyph *chalchiuitl* appears on the body, on the belly (= the underside) of the toad, as no. 6 of the text fig. 43 below.



Text fig. 43

(Museo Nacional de Mexico) shows[3] . The same hieroglyph *chalchiuitl* appears on the body, the belly of Mother Earth, or on the underside of a colossal image of the earth goddess *CouaÜicue,* also in the Museo Nacional[4] . The hieroglyph *chalchiuitl* = "Jadeite" and other similar green colored stones, which were chief's badges(!) in Mexico (cf. p. 214), were discussed abovein connection with the hieroglyph *oztotl,* the water cave ideogram and the ß designed fac "Za-/>ayoZZ"-hieroglyph composed with it, which latter belongs to the fixed symbolism of the ash stone cists (p.281/282). In plate 80, no. 7 also the mythe of the "one-footed" god *Tezcailipoca* (according to the representation in Codex Bologna and Kingsborough) was mentioned: in place of the missing foot of the winter solstice calendar and cross god appears the hieroglyph *chalchiuitl* and the R-sign with the *blue* crossbar. The *chalchiuitl hieroglyph* here has cosmic meaning and says the same as *chalchiuh-atl,* "the emerald green (sea) water". The green-colored stone was also used to make the Tlaloc images with preference. The *chalchiuh-atl hieroglyph* [text fig. 43, no. 7, after Codex Borgia 10 (= Kingsborough 29) and 8, after Codex Borgia 17 (=Kingsborough 22)]® shows the connection of the cÄaZcÄMw'ZZ hieroglyph (no. i-4) with the water current sign, which in the latter representation has at the ends the golden snail shells as sea and sun course symbol (p. 198). The "green-water" hieroglyph appears here as a determinative to the figure of *Chalchiuhtlicue,* the mother-goddess, "wearing thehipcloth of green gems, jadeite pearls" O, the goddess of flowing water, the regent of the day sign *coatl* "snake", represented in the Codex Telleriano-Remensis as resp. R, in the Codex Borgia as R. She also wears this R-shaped snake as a nose ornament *(yacapapalotl).* The snake also appears here as her main or style ornament, also with the *chalchiuitl-oâ&r* sun hieroglyph © and the §- " year" sign (cf. pl. 182). Her arms are raised in a y posture: she has the newborn human at her mother's breast. As mother-maid and nurturer she is closely related to *Mayauel,* the mother-goddess of the tree of life, and is to be regarded as a special manifestation of Mother Earth in the water. Also the *Chalchiuhtlicue* is represented with the tree of life, which grows up from the water vessel with theO or © hieroglyph, which as a symbol of the primeval water is equally ancient Egyptian, ancient Sumerian, as ancient Norse (Plate 154, No. 5-6). As her husband appears Tlaloc, the water, rain god, as her brothers the *Tlaloque*, the mountain, rain and water gods, to whom one brought the cruel symbolic child sacrifice for a good year, for fertility (-water, rain). The poor victims wore the R-sign, the Nordic *od-il, the* sign of life, painted with rubber on paper (plate 168, no. i-2).

Chalchiutlicue is the mother goddess, the midwife who grows the medicinal herbs for mothers and small children. Through water baptism, the children were placed in her protection, as she was the companion of the dead, who were sprinkled with the holy water.

The cÄaZcÄMw'ZZ hieroglyph itself (Textabb.43,Nr.i-4) is a pierced stone disk (stone pearl etc.), so to speak as embodiment of the sun in the sea water, cf. p. 213, Textabb. 35; Nr. 3a-b, the ancient Chinese hieroglyph O "sun, jadeite". Therefore, in Mexican it is represented similarly to the solar year ideogram, theZcmaZwÄ hieroglyph (p. 125): the sun sign O or © surrounded by a radiating circle and the solstice points gg around the (face) circle. No. 3 is the Maya hieroglyph *kin* "sun, day" (cf. pl. 4, no. 24); no. 4 contains the 5-fold division of the circle (cf. pl. 43, no. 3b)[6] . The meaning of the symbolism is thus clear: the *chalchiuitl stone* is the water-green colored gemstone, the embodiment of the "water sun", the "stone sun", the winter sun that brings the new year and therefore the new life, the new growth. The relationship to the cult of the dead in this sense of the turn of light and life is also expressed in the symbolism of the feather cloak in the Mus. f. Völk., Berlin, (text fig. 43, no. 5), which shows the cÄaZcÄfwfZZ hieroglyph in the green field, below it the skull on a red stream of blood, which ends in 5 prongs with green balls (the 5-fold division, cf. 6th main section); on the right and left four fields with the four celestial colors: white, yellow, black with green reflection *(tzinitzcari)* and light or yellow-green[7] . The composition of the cÄaZcÄMw'ZZ hieroglyph with the skull refers to the cult of the dead and ultimately comes from that ancient North Atlantic belief in rebirth: in Mexico they put the *chalchiuitl stone in the* mouth of the dead; in China they also put jadeite amulets in the mouth of the dead to protect the body against decomposition and the soul to heaven.

[8] . In the ancient Egyptian cult of the dead, a green scarab was buried with the dead, as a life-prolonger or life-renewer, to whom the salutation was addressed: "My heart, my mother - my heart, through which I received life"[9] . And as the sea is called Egyptian also the "big green", so we find similarly in the Egyptian cult of the dead the offering tablets, amulets as symbols of the grave house, at whose entrance and (or) exit as passage point the toad sits. Already in the burials of the Grimaldi caves, not far from Ventimiglia-Mentone (Upper Italy), belonging to the Aurignacian (!), green shells were found between the teeth of the dead. And the "Charon's penny" of the antiquity is the conclusion of the same primal custom of the North Atlantic prehistory, which is likewise still handed down in the Germanic folk custom of the present, that one puts the coin for the journey over the big water into the mouth of the dead.

The Mexican or Central American stone "Ur"'s say, therefore, that when man has entered his D as a dead man, he enters the toad's throat, the mother water, the womb of Mother Earth, from which he will emerge again like the Y, like the sunlight O, the new rotation , the new circulation.

The "man in the toad" can become like the "man in the snake" or the "man in the bull" as a cosmic-symbolic connection or "shorthand" to the "man-toad", *hombre sapo,* as in Spanish that toad-like stone figure with a human face from Palachö (Huaxteca) lying on the ground is called[10] .

Plate 88, No. 2. Carvings a)on bone point from elk antler, Langeland, Denmark[11] , b) from Stensby, Skam district, Denmark[12] , from the Middle Stone Age (Mesolithic). In this post-glacial Kirnst of northern Europe, the style of the Arctic Hom and bone culture of the Magda- lénien still resonates. The present monuments contain the oldest toad representations of the Nordic culture, whose stylized, linear drawing form (2b) can be traced further through the later Stone Age. (The carvings nos. 2 c-d from the same culture have been left here by mistake).

No. 3 Iberian bronze (Mus. Madrid). The toad bears on the *top* and *bottom of the* back the solar year sign of the 3 equal-centered circles (= $)■

No. 4. iron votive toad from Bavaria (Mus. Wiesbaden). The drawing of this toad is striking: on the head it bears an A pattern, the tip and ends of which are each formed by a dot (cf. Pl. 69, Nos. 26-32). In the A there are 5 dots in arrangement, among them two connected by a line to the $ = *odil,* "life" sign! On the back it carries, again the A- sign with the three dots, so to speak the "radiating Ur" (compare plate 46, no. 1, calendrical disc of Oslo) and in it, above and below a sun circle, like our fig. 3, so =

No. 5. waxen votive toad with human face, Berchtesgaden. The human in the toad, the "human toad" (cf. above, *hombre sapo).*

No. 6. votive plaque with toad, Schacherbauer (Austria). "Ex voto 1811". The Mother of God with the Child of God, the adoring and supplicating peasant woman and the toad.

The Germanic folk tradition has preserved the toad, the toad, the *muhme,* in close connection with the soul, the child, the womb and the mother[13] . Its relation to the birth, to the "coming forth" of the child from the womb is clear. Also the "ka" or "man" attitude Y of the front feet in the representations is still cult-symbolic, as with the hare as Lenzesbringer, which makes "Männchen" (= Y). According to the South German folk belief (Tyrol and Carinthia) the toads are the embodiment of the "poor souls" and may not be killed on All Souls' Day, like the frogs. On *New Year's Eve (*!) the poor souls have permission to appear on earth in the form of toads, **19***.

one must not kill it. Likewise, the life of the child is connected with that of the toad, whether it is a toad or a grass snake: if the soul animal dies, if it is killed, the child dies. On Quatember days these soul toads appear at chapels and especially at places of pilgrimage, which are always pre-Christian places of worship. In the little church of St. Michael in Schwaz (Tyrol), a large toad appeared on the eve of high festivals and raised its front feet in front of the altar, as if in prayer[14] .

Since Mary as the mother of God has generally taken the place of the mother earth of the Nordic primal religion, also the votive tablet of Schacherbauer connects backwards to the same tradition, as the Mexican cult symbolism and folk religion. For also the Germanic folk belief still knows of a *precious stone* in the head or body of the toad. In Otnit (Mone 557, 558; Grimm[4] , p. 1020) it is said of the toad:

> The garden is an abracadabra; when you are blown
> away, it brings a stone, so that the sun does not
> shine on the earth.

Also here the "krottenstein", a "Sigstein", is connected in the same way as a sunstone with the toad, like the „chalchiuitr'-stone in Mexico.

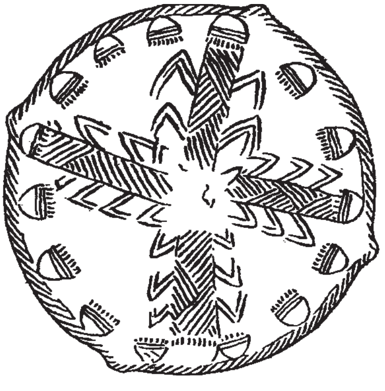
In the cosmic vision of the North Atlantic religion, the toad is the night animal, the earth cave and water dweller, the animal with the human hand that makes 'P, whose eggs appear strung like the rune $, the underworld animal that brings "life and death". It is therefore an "Ur"-beast. And in the ß-arc, misunderstood by a fashionable moon-mythology later as "half moon" (see main part 41 and 44), the toad appears therefore also in the Orient, in Palestine.

Plate 88, no. 7. amulet fromPalestina. *Meaning ed-dib* "wolf's teeth" with the hand of Yahweh (the Yule hand with the sun, cf. text fig. 29, p. 174). The very wolf that bites off Tyr, the "one-handed god," even the one hand (p. 210), assures us here of the winter-sun relationship to which we return in main section 37-38. In the wolf's tooth, the D-arc, in which the one hand of God with the sun is located (compare plate 44, to the 13th and 21st XII; further plate 458), also appears as escort animal, before and after the "Julhand", the toad. This original meaning is also clear from the arrangement of these individual symbols on the necklace (pl. 433, no. 9): Toad, the hand with the sun O, and X in the D[1S] . With the megalithic culture this "Ur"-belief may have come once from the far north also to Palestine. For the older backward connection of the toad symbolism in the oriental early time, see Taf. 333, Nr. 15, Seal of Abu Hateb: the "twofold" bull-man with the split " year"-sign <ft>, the god with the *water-of-life-vessel, the* Babylonian Ea, the creator of man, who indeed also sits in the water-flooded [J-gate, between the split halves of the year which are held by the "twofold", the two bull-horned (Gilgamesh) (cf. Taf. 333, Nr. 2 resp. Taf. 66, Nr. 15): behind the god with the water of life - the *toad* 1

A few monuments from the Nordic cultural area may still explain our short sample of this motif, whose further, also mythological discussion, must be put aside for later.

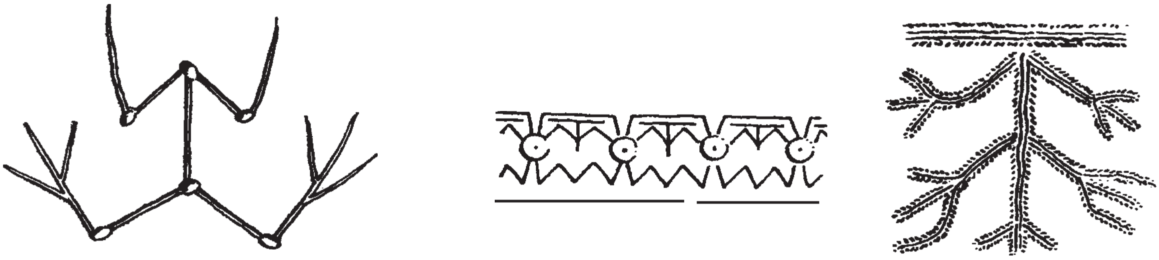
Plate 89, no. 1. Neolithic vessel sherd from Assenheim, Hesse, with toad depiction in linear form[16] .

No. 2. vessel from a Stone Age settlement near Eberstadt, district of Giessen in the Wetterau, with toad depiction and so-called "tassel" ornament[17] . Quite peculiar is the arrangement of these four toads in X- or +-form on the *underside of* the bottom *of* the *vessel.* (Text Fig. 44), which toad year cross of a circle of 16 (the lowest blurred) of these so-called "tassel" ornaments, according to the prehistoric terminology, is surrounded. This "tassel"' sign corresponds to exactly the rain(cloud)-7<ieogmwiwi of the Pueblo Indians; it is the rain arising from the ß -sign, which meaning is thus exactly represented by the Old Norse*Clur* and *yr*(p.263) is rendered: cf.pl. 214, no. 7, rock drawing of Owens Valley; pl. 470, no. 3 water vessel of Sia; pl. 359,no. 1. SioHumisKatschina The rock drawing of.OwensValley is a sign combination of Q) and demg with theD and the "crossbar" (Taf.8o,Nr.7) :from the ßemerges the water, represented as 6 strokessame sign, the "Troddel" of the prehistoric terminology, appears in our printed peasant calendars, the Dutch ones of the 17th century as the South German ones of the present (e.g. "Neuer Bauernkalender für das Schaltjahr 1932"Published by Leykam in Graz, Stempfergasse 3) as a sign for "foggy, changeable" or "rain"



Text fig. 44

The connection of the toad with the solitary solar year on the vessel from Eberstadt becomes further clear by other findings: Text fig. 45a, Neolithic vessel sherd from Leitmeritz, Bohemia (spiral meander pottery)[18] . It is striking that the toad rendered as a linear sign is also the linear connection of the 6 points, in a sense their embodiment. The toad has a Y-foot (cf. no. c). Moreover, the Leitmeritz sherds show the toad also in the posture, as shown in pl. 89, no.i and 2. Text fig. 45 b shows another Bohemian sherd with a toad bandomament and the © sun sign[19] .



b

Textabb. 45

An urn from an East Germanic stone cist grave (!) of the Early Iron Age from Straßendorf, Kl. Flatow, West Prussia, also shows 4 toad representations around the rim, which bear the Y-"man" sign (thus - the "man" in the toad cf. text fig. 45c), and are arranged in + or X- sequence in a circle. The lid shows the radiating (§)

Pl. 89, nos. 3-5. Handled cup from Early Iron Age child's grave from Halle-Nord, Trotha (Mus. Halle).[21] This delicate child's vessel (No. 3), only 2.5 cm high and opening width 4.7 cm, bears a six-stem depiction * = :-: (cf. main piece 5) on the *underside* and a toad depiction (No. 5) above it in the same linear stylization of the Neolithic vessels. The triangles between the stamp prongs are hatched (Mother Earth motif cf. main section 26). In the outer tips of the sixth is the likewise Stone Age symbol of Mother Earth, the 3 dots (cf. next main piece); one dot appears at each of the inner corners. These 6 pimkte form around the

Hollow hump of the ground, thus in arrangement, the hieroglyph of the light year of God (No. 4), the "noble stone" like the solar year hieroglyph °Q° *chalchiuitl* "green gem" of the toad in Mexico. And involuntarily one must think with the small child vessel from the child grave of Halle-Trotha of our German fairy tale of the child with the milk bowl and the toad. We are only beginning to suspect how "ancient" the traditions are that have saved themselves in the children's paradise in the mother's hat.

No. 6. This archaic Greek gem may be the conclusion of our small secondary investigation of this motif from the cult symbolism of the pre-North Atlantic cultural area. From left to right: the toad, the horse-man y in the "two mountains" □ □ (cf.pl. 98, no.6; pl. 100, no.6; pl. 101, no.15) and the "Sagittarius", the '['-god. The formula Sagittarius (=Tyr)-2mountain-steed-man, T M H (older Y), is preserved in the "long runic series" as the beginning of the 3rd *alt,* the autumn-winter part. We will come back to it in the next main part. The sign M = "water-horse", *lagu-ehu,* we have already briefly discussed in the first main part (pp. 74-75). The sign M is an early-historical, not a prehistorical new formation fromM (cf. plate 7, no. 15) for the umordicY of the short runic series, which still appears in the Neolithic calendar disc from Fossum (plate 285) with the steed at the same place of the visual circle, in the west or southwest.

And there, where the son of God, the J', of the "Arrow Giant" (p. 210), enters the water, where the calendar formula "Horse-Man" is written in the wooden disc, there also again the toad appears as the escort animal of the "southern sinking sun" & in "Sigtyr's Mountain" H ? k, in that old Norse oath formula (Atlakvißa 32) which is preserved for us in the *short* and *long* rune series alike, and to which we now turn, in continuation of our "Ur" investigation.

11.

The "%wei mountains

Dhe origin and the meaning of the symbol now to be discussed isreadily understandablefrom the subction in the 8th and 9th main section: it is the ideogram of the winter-olstitium, the winter solar standstill, the smallest solar arc D in the month before July (Anglo-Saxon*se arra géola,* = December) as in the month after July (Anglo-Saxon *se czfterra géola* =January), cf. p. 48: hence the formula D 0 etc.

Plate 90A shows the scriptural-historical alternating forms of the sign, which is handed down to us in the two germanic rune series, the "short" and the "long", in the same way at the beginning of the third"att the third "cardinal direction" ("Tys att" or "aett") of the face circle sun year respof the calender disk is handed down (cf. pl. 90B and p. 84.) As I have alreadypointed outin the "Rise of Mankind" (pp. 463, 560, 572-574), the QQ or ß resp. & etc.signhas been movedonly to the west or evening side of the visual circle or calendar from the original south or middle power place (= winter sun turning place) of the year, as an epigraphic monument of anAtlantic migration and people journey running from north to south and the last or

= of the 12 month year), its original meaning is preserved to us in the oath of Gudrun [Atlakvida (Gering) 32, (Neckel) 30], which may represent an ancient formula.

at solu sudrhollu ok at Sigtys bergi holkvi hvilbediar ok
at hringi Ullar. at the south lowered sun and Sigtyr's
mountain, at the horse of rest and Uli's ring.

The first line is the calendrical formula of the runic series,

the short rune series (12th-13th-14th rune) A 'T B *sol-Tyr-*berg*
of the long rune series (16th-17th-18th rune) h T B *sig-Tyr-*berg*

That here an old tradition of the common Nordic prehistory is present, is confirmed by the final formula of the old-Italian alphabets:

Pre-Abelian: $ or= s j or 1 or L or T = *t* A or V = w
Messapic: s =*tQ* = *u*

The Eddic tradition is in this case older than that of the Anglo-Saxon and Old Norse runic songs, which give the name "birch" (Anglo-Saxon *beorc, berc,* Old Norse *bjarkan)* for the rune, a very late, derived allegory, which will be discussed briefly at plate 99. The Eddic tradition is confirmed by the Irish copies of Old Norse runic signs, which give the name *bergann* for the rune[1] . This *bergann* is a word formation of *berg-* with the Germanic suffix *-an.* which is also contained in the Gothic *akran* "fruit": the word would therefore mean "mountain-fruit" or "mountain-fruit", "fruit of the mountains", or - if pre-Indo-European *a"-"god" is present - "mountain-god", "mountain-god". Both meanings are also abundantly attested by the prehistoric and early historic epigraphic monuments and in permanent tradition, likewise in the myth tradition. Probably instead of *bergi* (dat. sing.) originally *bergom* or *bergum* (dat. plur.) is to be put on, as the epigraphic, cult-symbolic and mythological tradition requires it. Also the ancient Chinese character, which shows the same alternating forms, confirms in its name or phonetic value *tui* "heap of earth", *fou* "hill" (Schindler, Taf. 12, No. 104, Chalfant 193) the Irish-Germanic designation.

The origin of the sign from the Arctic resp. North Atlantic face circle sun year is still clearly recognizable from the row of runes in the burial mound of Maeshowe, Mainland, Orkaden (9th century A.D. ?): the ß sign, the double ß sign, is the last (16th) rune and the 2nd rune. Between them stands that |: rune, the cleft form of J, oblique writing of as yearly beginning sign and ecliptic age sign (Aries age), with which we will deal in main part 45: compare in the meantime plate 44 (21. and27. II) and plate 45 (1.1, as |: respectively *Y* and J, and 11.1),

Pl. 59, n. 10, Pl. 61, no. 10, Pl. 66, no. 4, and p. (33) note 31. The reverse spelling of the character uu, VV, co, w, etc. resulted from the circular notation on the calendar disc, the "frame," whereby the south for the viewer and scribe conceived in the center of the disc or of the face circle, the south formed the beginning of the year (see plate 90B, the row of runes in the burial chamber of Maeshowe in circular notation). The North-Mediterranean alphabets have preserved this peculiarity in the writing of the single character u = w, while the Germanic runic series give the ideogram in its original position ß, etc. = w.

The ß ß sign stood therefore originally down in the *south of* the calendar disk as winter solstice and yearly beginning place: into the ßß, into the womb of the mother earth went the son of God, the

Healing bringer with the "light of the lands" in order to be reborn from it, to resurrect. As a symbol of the sunset and sunrise place the sign was generalized later in the south-north Atlantic year division, then transferred to the west (= evening = autumn equinox) and after analogy also to the east (= morning = spring equinox), as it appears in the Egyptian and Babylonian cult symbolism. The sign £ as 13th rune in the west, as beginning of the 3rd "att" of the short rune series, is borrowed only from the younger "long rune series" (plate 90 B). That it originally stood in the south, in the beginning of the year, in the winter solstice, testifies the formulas. From its similarity as an ideogram with two "hills", two "mountains", the name "mountain" for the sign may have originated and been connected with the two boulders or stone stelae, which were erected for the winter solstice observation in the south of the stone circle (of the *dagsmark* or *eykiamark)* since ancient times (compare plate 94, no. 2, plates 96 and 97).

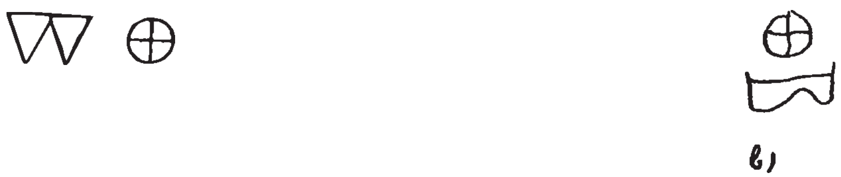
As the Eddic oath formula says, when the sun has entered the descending half of the year, the third "att" ("celestial direction") of the year, it is "inclined southward" or "sinking southward" = 6, that is, where the formula *Sig-Tyr-bergi (bergann)* = 16th, 17th, 18th. Rune stands, where the "horse's resting bed" [*j = 19th Rune is, the wind enters the water (pp. 73-74), and the annual ring of the winter son of God, the *Uli,* 'J', closes again (for the old, widespread formula 'J' and 0 or O, see pl. 366-367, also pl. 6, no. i and pl. 65, nos. 13-14).

Plate 91. Let's look at the formula property:

a) the "mountain" sign with the sun or year ring (= sun year ring): No. 2-4, 9-12, b) the "mountain" sign and the "year" sign (J: No. 4-7, 45,

To this should be added: the "mountains" sign and the "year" sign:

Mesopotamia: Uruk.
Egypt: Abydos . Layer (4th millennium
BC)
(early dynastic) Vorderasiat. Dept. Mus.
Berlin
No. 9579 ay.



Text fig. 46.

As text fig. 50 and pl. 92, nos. II and 12 will show us, in the pre- and early dynastic linear script of Egypt and in the pre-Elamite inscription tablets of Susa, the jjc "year" and "god" signs appear equally in the w and the w, respectively. We come back to the epigraphic conclusions resulting here, in connection with the inscriptions of the seals of Mohenjo-Daro at the Indus, which likewise belong to the 4th millennium B.C., further below (text fig. 49). It should only be pointed out that the ®-sign, later [+| i.e. -f- or also in the □, in the Sumerian script borrowed the meaning of *LU (UDU)* "sheep" from the original use of the sign in the North Atlantic ecliptic and sidereal symbolism. As the investigation in the 45th main section will show us, this derived meaning refers to Aries as a winter solstice constellation in the (J) or pj year sign, in the "frame" = Sumerian *DIB* "enclosure" (cf. plates 478 and 484, and p. 305 to text fig. 49, no. 28).

c) the "Berge" sign with the sign "from above and below", "life and death", "offspring", the Germanic ozfiZ rune $ (no. 4), or with the younger form of the same Ä (no. 5 a, 39-40).

That in the "mountain" sign, in the HCL the $and ® is, clearly proves the original winter solstice location of the sign. The Neolithic petroglyphs of the Pyrenean Peninsula form, so to speak, the center of the diagonal from the North American petroglyphs to the Upper Egyptian ones. The formula ® and Ä is also prehistoric North American (no. 5 a), as attested in the Pyrenean Peninsula: cf. plate 440, no. 16.

d) The son of God, the one lowering his arms, the one in the "mountain" sign: No. 14-26, resp. 45: both prehistoric Skadinavian, as in the runic staff calendar the year-sign (15c) or jjc (19) is connected with it, in the staff calendar in the X. Month *(winter jyUei,* winter beginning) also the winter house or grave house □ with the year ladder (No. 17b) or dèm 6 "Sol" sign. For the motif of the yearly solar ladder with the "Berge" sign (nos. 8, 13, 17-18 cf. main section 12, pl. 104).

e) The sign in the "mountain" sign (nos. 26-27, 29, 33-34, 37, 39), in the rock drawing of Grapevine Canyon (no. 29), moreover, it still appears in the □ . For both formulas cf. plates 471 and 478. The meaning of the Sumerian formula (no. 34, the tim M, has already been discussed above (p. 227):

, cuneiform (no. 35, cf. pl. 59, no. 10 and pl. 147) is handed down in Sumerian as *pa* "shoot, offspring", "IN "man", thus synonym of $ *nunuz* (no. 36); and the f in M (no. 34) = *tu, tur, uru* means "enter, entrance"; "produce", "pregnant", "conception"; "dwelling" and the god-son child^{a} *Marduk* (Barton 57). The^{ü} Marduk is therefore the child of the Hfl, which is also confirmed by the meaning of the single sign O cuneiform I. (Barton 490), which also designates the son of God^{a} *Marduk,* and as *§u* "to sink, to be lower, to be dark, to be obscured", *éumastin* "period, circulation", as well as the new year month *Nisan*(!)As we have seen further, the sign is related to or A cuneiform <((Barton 365), which also as*éu denotes* the "solar sinking" (Akkad. *erébu&a §amsi),* "period, circulation", and as *u* the sky-god *Anu,* the sun-god *Samaè* (Shamash) and the mother-goddess *lltar,* as well as the "house", "wise, prudent", "power" (thus - "house of wisdom, power"), as *buru (bu-ru, bu-ur)* the "well", the "cave" (pp. 225-226).

The variant of the hieroglyph f in the M was discussed above p. 227: it is the year sign CD in >o<, in "heaven and earth", the sign of the "hieros gamos" (see plate 196, no. 10). Marduk, the dragon fighter, the god in the winter solstice, in ß, or © im)$< (= "Belgbunden Thor"), would thus be the J "shoot" of the "mountains", the *Anu* the - Old Norse *berg-an(n).* Indeed, this designation is handed down for the light and sun god *Shamash* (plate 35, no. 9), whose cult is particularly prominent in Babylon since the conquest by the Amorite Hammurabi dynasty (p. 221). In a hymn (CMB 9234) the god *gu-ru-um kur-ra* emerging from the two mountains is called "shoot of the mountains"[2] . I return to this below, in the treatment of the Babylonian seal cylinders (pl. 99, nos. 6-8). The latter meaning is confirmed by the Anglican house mark of Norwich, 14th century (no. 28). *ös* "God" in ZÄ . The rune is the phonetically and epigraphically younger form for |i, the cleft form of $ or cursive spelling for T (Plate 90B). One half *a* means Old Norse *ass* "god", the other half f' /, Anglo-Saxon *fiu, feoh, fech, feh* etc. = Gothic *faihu* "property, good", "cattle". We will examine the history of this sign in main part 45: as a North-Atlantic, astral-symbolic calendar sign, sign of the beginning of the year in the "Aries"-age (sun at winter solstice in "Aries") it received the general meaning "cattle" = "possession" via the meaning of "wool cattle". That this term has a later narrowing and the original meaning as "possession", also included the "descendants", show e.g. the formula connection of the Zabem tomb stelae Y and Y still (No. 32-33, cf. pl. 98, No. 2 to3), or the signs X t B on 11.1 of the staff calendar (no. 39 cf. pl. 45); or the formulas of the tomb vessels of Abydos, e.g. the "Ka"-sign XÂ (no. 41) with the £ *âss* "God"-rune (no. 43), which is resurrected as W (no. 44) with the X (no. 42), which has entered into the M. The formula No. 37 4: to the M is the Libyan permanent tradition on a Punic grave vessel! Correspondingly the South American rock drawings still let the Y or Y emerge from the DD (No. 30-31).

Plate 92.

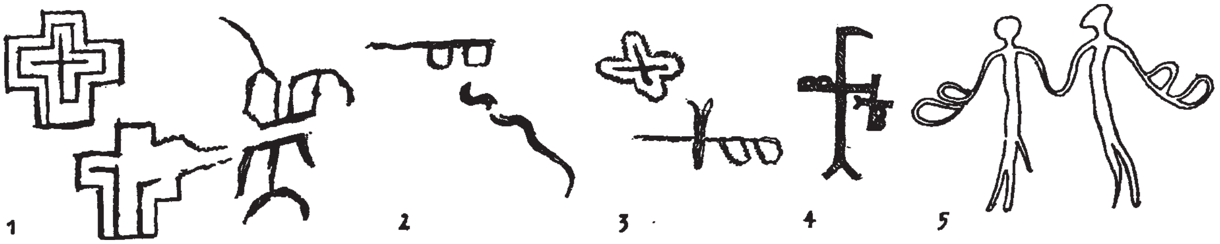
No. i. Who is now the T or T or God in the DD still clearly shows the symbolism of the escort coins (bracteates) of the Migration Period. The present piece (cf. pl. 300, no. 2 or pl. 232, no. 3) belongs to the trinity representations of the bracteates and alsengemmen, to which I will return in the main section 29. This is the MiZteZ figure, i.e. the winter-sun-turned-year-god, who therefore also stands on the + (cf. pl. 7, nos. 2 and 4), whose one hand in the DD holds the T-sign, his hieroglyph. The snake bites him in the heel. The one-handed (or one-footed) god whose one hand (or foot) is "bitten off" by the wolf-snake (D), the *Tyr of* the Edda (p. 210), is here called DT *ul*, the winter god *(UUr) of* the Edda (pp. (12), 65, 209, 249, cf. main section 36-38). At his feet the X in 0 (for this formula cf. pl. 226).

No. 2. gravestone from Hanstedt, Aarhus Amt, Denmark. Beautiful example of Germanic-Christian syncretism. On the order cross the head of the Son of God, from which towards the bottom the Hge, the lily (pp. 43-45) emerges: above)£ the solar year sign. Further down, the "tree of the cross" unloads *grain-like*; below it X IT The trunk of the cross grows up, as it were, from the Q "year" sign, in which the X "year" sign is contained.

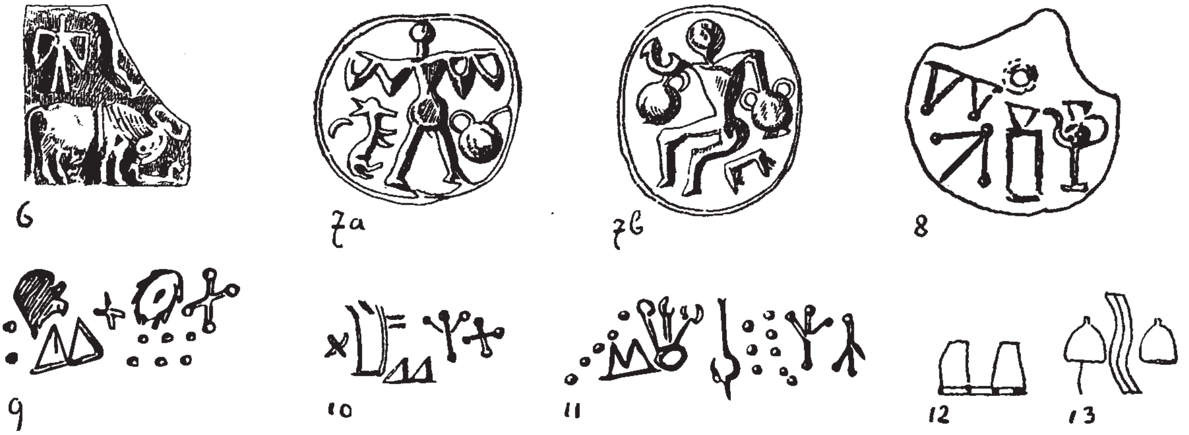
So in the "mountains" there is the + "year or X-"year" = jjc (compare nos. 7-12). The beautiful gable signs of the Tubanter country, Twente (nos. 7-8), which also still show the "heart" of Mother Earth (no. 7), thus correspond completely to the late medieval permanent tradition of the house and court marks (nos. 9-10). The formulas of the predynastic linear script of Egypt and the pre-Elamite script of Susa (nos. ii-12) lead back to the same ancient tradition of the north.

The formula "mountains" and X is also attested in the Creto-Minoan linear writing (No. 6a-b)[3] . It is especially important that in the former formula the grave house sign is connected with it (for this sign, *which Evans* interprets as "mallet", "lobe", see my "Palestina Book" and our plates 152, no. 25 and 415, nos. 14-15 respectively). In no. 66 the T appears in the "mountains" with the X and the "labrys" (p. 218) with the snake. For snake and "labrys" as an ancient North Atlantic formula, see pl. 262.

That the 'P or T or T is the god who appears with the "worm layer" and the serpent wolf, we have seen in the grave vessel symbolism of Tule Rosa Canyon, New Mexico (text fig. 47, no. i = text fig. 38, no. 2); as there also the serpent enters the "mountains" (text fig. 47, no. 2) or



Text fig. 47 (no. i-5)



Text fig. 47 (nos. 6-13)

the Son of God, the Cross or Year God, the "Horned One" is represented at the two "mountains" with the cross. The same T- (-Z-) God with the crosswise spread arms, as in no. 3, and the "mountain"-sign, left and right, the latter with the Y *ka-* or horn-sign (no. 4) we have learned in text fig. 27, no. 3b (p. 166) in the symbolism of the oracle-disk of Pergamon. That the son of God appears as the „Zwiefache", the „Zwilling" in the two "mountains", left and right (- in front and behind, or - before and after Jul) has the hand in it, is also expressed in the pre-dynastic rock drawing of Chor es Salaam, Nubia (No. 5 = Taf. 101, No. 16; compare to this Taf. 298, No. 5-10).

The "snake", which enters into the two„mountains", the smaller becoming rotation of the "worm position", the year-sun-run spiral, is the sense of the Eddic parable (Bragaroettur *3-4}-,0din,* the Ä *od-god* (23. Rune, calendar sign of the month before July), pierces with the *drill* "Rati" = <2 the *Hnitbjörg,* the "clashing mountains" *iA,* into which he enters as a *serpent,* robs the *od-potion* (odrm'r), the water of life in three draughtsfrom three vessels, from the *Sutt-daughter* Gunnlod, with whom he stays *three* nights, and escapes asylar: the DD w(r) - *a(r),* winter solstice parable, cf. pp. 233, 236, 272 as well as pl. 95, no. 5.

The motif of the J- god in the two w mountains with the (winter-sun) bull at the manger on the seals of Mohenjo-Daro on the Indus (4th millennium B.C., no. 6) represents the emanation of the Red Sea culture circle, the pre-dynastic linear script (no. 5), to which we return below, in text figs. 49 and 50. The same representation as in Pergamon (no. 4) and Chor es Salaam (no. 5) we find again on a Creto-Minoan seal (no. 7 a): the god stands in the "two mountains" w and w, on the left the dog or wolf (?), on the right the water-of-life vessel; the other side shows the seated god carrying the two water-of-life vessels (*ur-ur* **U U** motif) with one arm *raised* and one *lowered (*winter-sun "year" motif, cf. text fig. 27, no. 5, p. 166 and pl. 284). We will also return to the latter motif below.

If we look at further, visibly cultic formulas of the Creto-Minoan seals in which the two "mountains" occur, we find: No. 8 (Evans P 96a) the one in the w with the spheres at the tops (= the two suns of the halves of the year or the two mother-breasts, Cf. pl. 278, No. 7-9 Carthaginian funerary stele with mother-breast of Tanit, above it the sun), the funerary house ideogram (pl. 92, No. 6 a) and the libation vessel; No. 9 (Evans P 103b) the *as with a* above it.

floating unintelligible signs (head ?), -f-, the sun eye and -f- with the sun circles at the ends, and numeral sign points as in no. II ; no. io (belonging to no. 9 belonging to Evans P103C) the to, the V sign with three (sun) circles arising from the Q (growth ideogram), the (J) sun sign (soZ rune), the Y and X in addition circles (dots) as numeral signs; No. II (Evans P 77) the X, the sepulchral house ideogram (?), the resurrected Y and the -f-. The reading of the inscriptions, whether Enks or right-handed, is still uncertain.[3] " The "two mountains" also occur in the Phaistos discus (No. 12 = Evans A 9, B 17, cf. our Atlastaf. 208, No. 2), as do the mother's breasts, between which is the water ideogram (cf. text fig. 53) (No. 13 = Evans B 7), which is also associated with the mother's breast sign alone (Evans A 26, 29, B i, II, 29).

The presumed representation of the "two mountains" sign as two mother breasts in text fig. 47, no. 8 and plate 92, no. 6a and 7 (compare plate 66, no. 3 and plate 74, no.3-4) deserves special attention, because it is the epigraphic reproduction of the ancient tradition of the megalithic culture of the *Tuatha* already mentioned on p. 57, that the burial mounds are the "mounds of the mothers", the "breasts of Anu", the mother earth. Still according to old-Nordic belief of the Edda and Saga time the burial mounds open in the "Muttemacht" of the year, in Jul, in the turn of light and life. Therefore the Anglo-Saxon *modraneht* "Müttemacht" was also called *höku-nott, höggunott, hauknott, haukanott* "hill night" in Old Icelandic, Swedish *höknatt,* Danish *högenat',* Scottish *hogmaney* = the last day of the year and the turn of the year. The first part of the word probably goes back to Old Norse *haugr* "hump, mound, burial mound", Norwegian *haug,* Middle High German *houc* (in place names like "Donnershaugk" etc.) and *hoger* "hump" and is identical with Old Slav. *kuki* "crooked", Etauian *kaükas* "bump", *kaukarä.* "hill", Lat. *kukurs "hump",* Old Ind. *kuca* "woman's breast".[4]

The equation of the calendrical winter solstice ideogram co resp. with two "mountains" or "hills" = "mother breasts" is one of the many examples of the already mentioned cosmic-symbolic show of the Nordic UrreEgion (cf. p. 57 u. 268).

Therefore, those tombstone representations already mentioned in pl. 70, nos. 4-5 = pl. 92 nos. 15-16 show the solar year circle O or the year sign © above the "Two Mountains" sign at the foot, no. 15 in addition still the -f- "cross": compare the traditions of the house and coat of arms marks no. 3-5, no. 5 the binding formula of 'J' and za.

For in the co is the -f-, there where the A w becomes the **A** *a (*pp. 156, 159, 260-265 and [33]), and the "Ka" sign LJ emerges from the co (cf. pl. 91, nos. 41, 43, 44 and pl. 93, nos. 13-19): there the A-B-£2 (= C) begins, as the cult water vessel from the early Christian cemetery at Carthage still so aptly proclaims (pl. 92, no. 13, cf. pl. 137, no. 2.).

The formula composition of this table shows us that the *A a* (Old-Nord. *âss* "God) or L, the J or L, begins in the m (cf. Table 91, No. 28), there, where the © is split to O D resp. ( ), where the XX$^{\text{zum}}$ YY or the 'J' turns to the y. The formula composition of this table shows us that the *A a (*Old-Nord. *âss "God) or L, the* J or L, begins in the m (cf. Table 91, No. 28). There the beginning of the "*Al-pha-bd"*, the *al-* "God" is in the *(pa, pha, fa),* in the £ *bëi* (= mother house) (cf. also plate 91, nos. 26-37), as the so-called "Phoenician alphabet" also shows, nos. 24-27. Only the so-called "Phoenician" alphabet has no longer the full form but the cleft form, i.e. the half m or the after-winter-solstice, which appears in the Old Arabic (Thamudic, Sabaean etc.) then also as D or n or 33 etc., also with the sun - in it (text fig. 53), as in the Sinai writing.

The cult site name *beth-d* "house of God" £ |* or £ jjc or * will thus originally have formed the beginning of the "Alpha-bet"; plate 93, nos. 24-29, cf. 22; correspondingly in an older runic series nos. 30-36; in the runic staff calendar no. 42 b-c; cf. text fig. 43, no. 4 and plate 91, no. 25.

I come back to the North Atlantic "alphabet" in the Orient as the old "credo" of the megalithic grave religion, from which also the Urchristentum emerged again, in my Palestina book in detail.

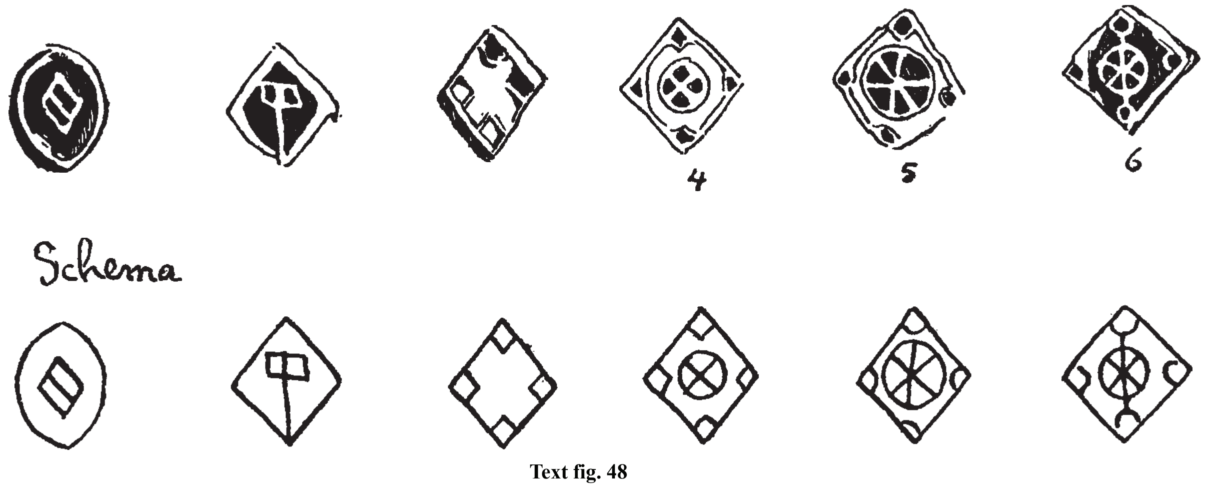
As has been mentioned several times, the beginning of our Germanic runic series *f'Q*is the characteristic winter solstice split form of rf and QD i.e. D^D = as it is is still preserved as AF'D in the short runic series of the Maeshow(e) burial chamber (see Plate 90B, Plate 91, nos. 26-39; see also pp. (33), 169, 265) further main section 45.

For the formula of the son of God in the two (JU or DD or za ETC. and the split or T or the^|= or HF or I would like to still refer as an addendum to the symbolism and inscriptions of the seals of Mohenjo-Daro at the Indus, because they still clearly let recognize the North Atlantic train from the west to the Orient in their stages in the fifth to fourth millennium B.C..

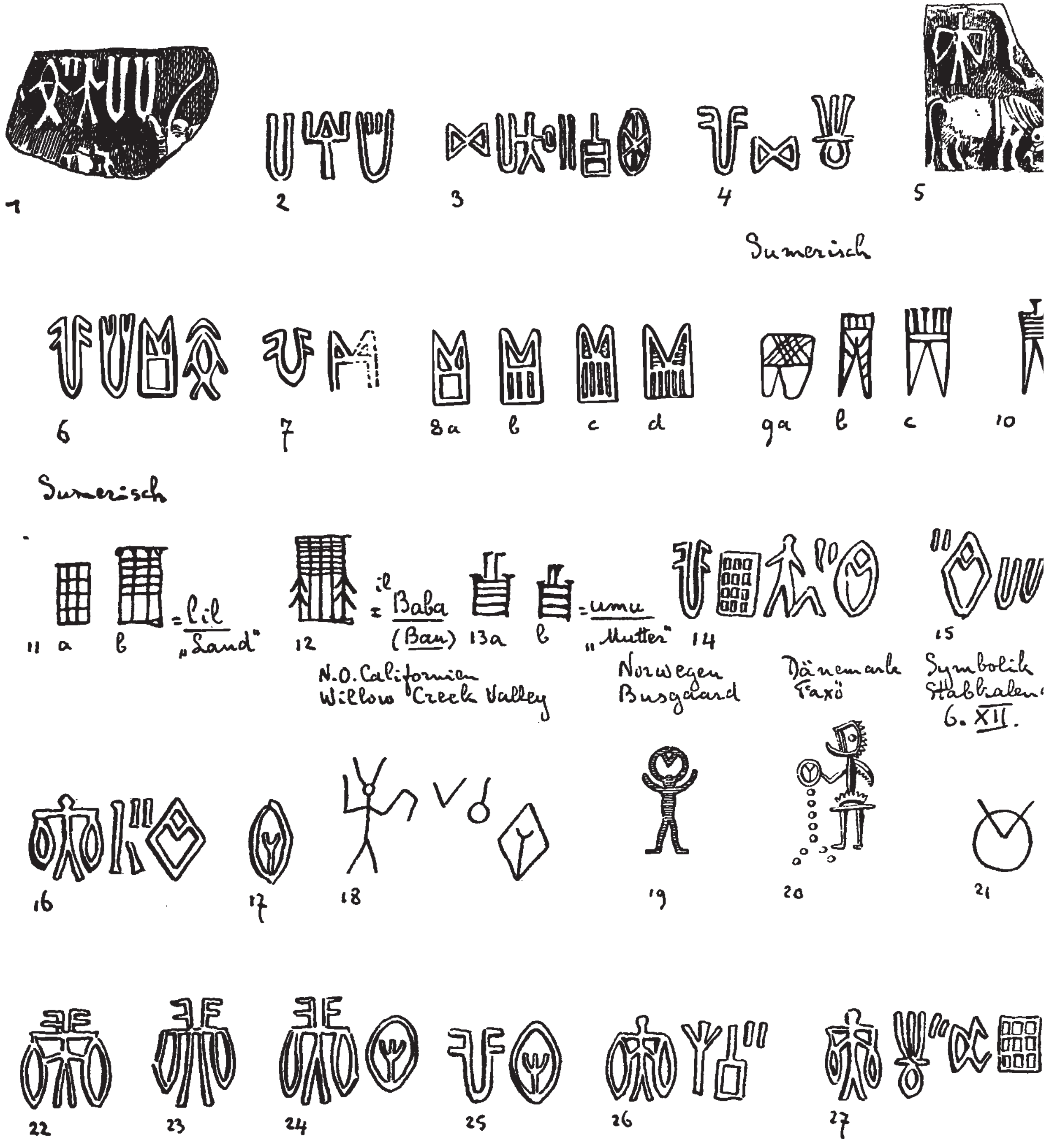
Concerning the inscriptions of the seals of Mohenjo-Daro it would have to be emphasized in principle that they contain cult-symbolic and therefore in so old layer still cult-language formulas. Also as proper names these inscriptions would then be "theophor", like the names of the Creto-minoan seals or the pre- and early dynastic grave vessel inscriptions of Egypt. This form of naming is preserved in later historical epochs, in Egypt as in the Near East. As our Christian proper names are still borrowed from the "saint calendar" of the year, so we would have to put here apparently the calendrical-cultic formulas of the year of God, the names of the Son of God and Savior in the course of the year. The signs represent in the names of these older and oldest epigraphic layers therefore not the arbitrary syllabic reproduction of a sound connection, but are partly still visibly arranged in calendrical-cult-symbolic sequence or connection.

That the inscriptions are to be read consistently from left to right, S. *Langdon* has clarified in Vol. II of the Mohenjo Daro publication "The Indus Script" (pp. 427-428): among other things with two-line inscription the writing line always turns at the left corner and runs back some characters still "bustrophe- don" from right to left.

Further it is to be noted that most of the inscriptions illustrated here are connected like text fig. 49, No. i and 5 with the (winter-solstice) bull at 'the cult column (?) in the form of headings. It is to be still sent in advance that under the Mohenjo Daro inscriptions the ideogram of the North Atlantic face circle sun year appears in very descriptive alternating forms, as below text fig. 48 shows.



Text fig. 48


1
2
3
4
5
Sumerisch
6
7
8a
b
c
d
9a
b
c
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Sumerisch
11 a
b
= lil
„Land"
12
= il Baba
(Bau)
13a
b
= umu
„Mutter"
14
15
N.O. Californien
Willow Creek Valley
Norwegen
Busgaard
Dänemark
Faxö
Symbolik
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Text fig. 49
The sign of the "two mountains" and of the god in the "mountains" in the inscriptions of Mohenjo-Daro

It is the circle, usually rendered as an oval, or in angular writing as a diamond, that represents the Arctic-Atlantic "year" sign tu (Tat. 2), or the North Atlantic year sign resp.

N

surrounded by the main or cardinal points of the face circle sun year w ° (nos. 3-6, cf. Tat. 18, nos. 22-23), contains. In N r.6 the year axis s $ of the year wheel (cakra) ® is still indicated.

Let us look at the inscriptions of the seals in question. The numbers bracketed behind our numbering refer to the numbers of the Mohenjo Daro publication (Vol. III).

No. I (165). The (J (J with the one-handed god, the 11 sign and the fish (Sumerian *ku* "fish", plate 138, no. 15), which has taken the place of the snake as a winter sun symbol in the southern tradition (see main section 14).

No. 2 (206). The y resp. 'f' sign of the resurrected God between the UU, of which the former is the]] sign (umlaut, about like the yr rune ?).

No. 3 (H. 951). The year wheel (cakra) the grave or mother house ideogram (cf. pl. 71; it corresponds to the Carian sign for *ai*, while the simple □, without "staff" or "ray", means *a,* thus would be first letter of the alphabet (text fig. 65); in the Vai script the sign is *ba.* "mother", in the Sinai script *b,* in the ancient Indian Brähmi script □ *ba* it is the same sign as the Sumerian *umu* "mother", cf. 13a-b); the || sign; the son of God, the cross or year god, one hand in the (J, in the other the sun; the X sign, the winter solstice dteg rune, the "Labrys", as conclusion.

No. 4 (302). Final formula of an inscription: The R or -f- = Egyptian ""AA sign (cf. pl. 231, nos. 21-25, early dynastic, cf. pl. 286, no. 19, Abydos, where it appears in the AAa sign U with the dark, hatched (= winter sun, midnight) sun) with the three-part loop ending A resp. V, which we find exactly as in the Hittite cult symbolism (pl. 238, no. i-4), as in the Skadinavian pictorial breads for Jul (pl. 237, no. i-2). It is the orf sign on the + (pl. 46 no. i and pls. 231-232) which brings the new life R.

Further the wintersonnenwendiiche txl rune and the . To No. 3 and 4 it is to be reminded now that the wintersonnenwendiiche formula of the Germanic rune order of the calendar signs (half month signs) of the face circle sun year reads:

short rune series (Arctic-North Atlantic year division) 16th rune 1st rune 2nd rune

n r n

long rune series (south-north Atlantic year division) 23rd rune 24th rune 1st rune 2nd rune R X r n

In the long runic series, R and X took the place of D of the short runic series: for the formula compound R and D as determinative, cf. pl. 92, no. i and pl. 226; for R and m, etc. Pl. 91, no. 39-^2.

No. 5 (312). The god with the arms spread out crosswise + in the w (see text fig. 47); below the bull with the "manger" (= "hom essay", cf. p. 265).

No. 6 (89). The winter-sun-turned-fish (cf. no. 1) in the A, as the Hittite seal-cylinders with the *one* hand of God still reproduce it exactly in this way two millennia later (pl. 138, no. 14 and 29b), as well as in connection with the head of the winter-sun-turned-taurus (pl. 26, nos. 2--3, pl. 459, no. 3, cf. also there nos. i-2 and 4-8); the M on the tomb or mother □ (for this formula connection cf. also pl. 92, no. 6a). Perhaps the character compound M and □ of the Mohenjo Daro script contains a polyphonic compound with the symbol of the hom essay.

Compare, e.g., the depiction of the winter sun-turning "horned" serpent with the aa horns in Old Hopi pottery of Arizona (Tat. 107, no. 5) and that of the "two mountains" in Tat. 100, no. i; likewise another related Sumerian ideogram (text fig. 49, no. 10) *UZ,* Akkad. *énzu,* "goat" (the stemmed animal of the Baba, p. 223), whichBarton(i39)interprets as anideogram of the head (of theHömer) or the udders or teats. In the latter case, the Mohenjo-Daro sign connection would again coincide with the Creto-Minoan "mother mountain" ideogram (pl. 92, no. 6 a, text fig. 47, no. 8, and pl. 74, nos. 3-4). Further, the I 1 ÄAa sign (for the formula t f and aa in the pre- and early dynastic linear script, cf. pl. 91, no. 41, and pl. 93, nos. 8-11, respectively; for the formula [_J and □, cf.pl. 289, nos.18-20, and pl. 286,nos.23-24, respectively); the split T sign, the^JF (for the formula F and LJ, cf. pl. 93, nos. 13.-15 and 17-19).

No. 7 (408). The *ZA SIGN ON* the tomb or mother □ and the F sign. This is a standing connection of the Mohenjo-Daro inscriptions: where the *CA* sign occurs on the □, the F sign is also present in the inscription.

No. 8 a-d (89, 58, 140, 438). The variants of the binderune *ZA* and □ or fl: for the synonymous open and closed form, cf. pl. 71, nos. 12-20; it has been equated the □ as "or-ca" with the f] "ur" (cf. pp. 217, 256, 260, 263 and 186, 218-21g, 232, 268, 278). The □ or n sign also appears dashed, hatched as a symbol of earth and darkness, as it appears in Sumerian as, among other things, *LIL* "land," Akkad. *ersitu* (no. na-b, Barton 269) and as *UMU* "mother," Akkad. *umu* (no. 13a-b, Barton 155), as well as in the ideogram of^ü *Baba, construction,* the "gate" (god) *KA* (Akkad. *bâbu,* no. 12 Barton 154), with which we dealt in detail in the 8th main section (pp. 220-227), as the goddess of the □ or n with the bull, the X and **4** or X . For the origin of this symbolism the Sumerian hieroglyphics gives us here an extremely valuable hint:

No. 9a-b (compare the similar, pre-Elamite ideogram 9 c), the Sumerian hieroglyph for the "palm country", as *UR, URI* the designation for "Akkad" and as *ARI* for "Amurrii", country and people of the Amorites, cuneiform iEV (Barton 316). As we have seen in the 6th main part (p. 153 cf. 184), it was these Amur*(r)u* "people of the west", who once reached Canaan with the "horned dolmen", the **ur-ka,* the "ur" with the "Homaufsatz" = "manger", which bears its name after them. Still in Talmudic Jewish *'ür, 'üria* means "west": and the horned dolmen of 'Ain Dekkar in the East Jordanian Golan (Dscholan) at the Sea of Galilee, in the ancient Amuru area, stands with the Homaufsatz oriented to the *west* (vgL pp. 142/143 and 284, pl. 40, no. 7 and text fig. 29, no. 2, p. 174). With the ideogram of this ancestral burial or mother house, with the *"ur"* n with the hom essay LJ (or the "two mountains" of the west, of the sunset) the "people of the west" who conquered Babylon under the Hammurabi dynasty wrote the name of their new homeland in the west, Canaan, as they had once brought from the old homeland in the far west this custom of the n or □ burial house with the hom essay (cf. my Palestina book) and plates 82 B, 85 and 86, and pp. 284-287).

Revealing is in this connection as further confirmation now the formula treasure of the Mo- henjo Daro seal inscriptions:

No. 14 (3334). The V ^" sign in the o year circle, the god lowering his arms, the J' standing with one foot in the A,in the "ur", in the waters (for this connection cf. pl. 60, no. 34, further pl. 352/I and 352/II), the Mother Earth hieroglyph (see main section 26, pl. 279-280) and the ^F sign. Now the first sign, the V in the o> is again a very important leitmotif. Let us see further:

No. 15 (477). The sign of the "two mountains" U U, the V in the O and the 11 sign.

No. 16 (127). The VimO, the ||, \ and |, and the God between the UU or oo- In this last.

ten, very frequent symbol (cf. here nos. 22-24, 26, 27-29) two motifs seem to have coincided: the god as + between the UU or V V (as in no. 5, cf. pl. 92) and the god as + between the 00, the setting and rising sun of the (winter sun) turn (see pl. 9).

No. 17 (104). As in the Germanic runic writing for the Ä rune both V and Y stands, we see likewise in Mohenjo-Daro the Y instead of V in the Q and/or O. Anticipating our investigation in III. section "The Son of God", main part 32 (plates 341-342), only some illustrative evidence for the move from the west shall be given here.

No. 18. rock drawing of Willow Creek Valley, N. O. Califomia: the Savior or Son of God, the Risen 'f' and Horned One, with the serpent, the V Äa sign and 6 sun signs, and the Y in the

No. 19. rock drawing from Busgaard, Norway (recent Stone Age): the resurrected man, the *moldar auki,* from whose head as "thinking of God" (pp. 97-98 and 232) the year circle O with the V in it emerges.

No. 20 Escort coin (bracteate) from Faxö, Zealand. The god with his hieroglyph as the resurrected one, the light-reader, Y in the O, below the underworldly (= winter solstice) A, which is only indicated in dots. Any doubt about the meaning is removed by the fact that the V in Q belongs to the winter solstice symbolism of the runestaff calendar. Compare

No. 21. symbol for the 6th XII. or Julmonds (cf. pl. 45 also under 25th XII.), for St Nikolasfest, an old Julfest (see note 87, p. [19]-[20]).

With this the meaning of the god with the V in the o or <>, which appears at the U □, where the god with the one foot is in the A, in the waters, in the womb of the earth, at the time when the T splits, the year begins again, - should be sufficiently determined.

No. 22-23 (287, 30). Therefore, this god in the OO or UU also carries as head the split J or f sign, the "4 F-.

No. 24 (45). The Y in the O and the god in the OO or UU with the "4F main The Y "man" sign stands as an alternate form for the V or Y "ka" sign in the same meaning: cf, pl. 45 under 25. XII Y and Y. As in the prehistoric North Atlantic rock drawings the god is depicted with the Y or Y hand and the ÄÂa sign in the pre-dynastic linear writing of Egypt is depicted synonymously with Y or Y hand, cf. Pl. 93, nos. 8-9, 13-19; pl. 91, nos. 41-44, pl. 77, nos. 34-38, further pl. 286-289. For the god with the Y and Y hand see pl. 342/II; for the Mohenjo Daro script see also text fig. 50, nos. ii and 13.

No. 25 (217, 299). Therefore also the Y appears in the O alone with the "4 F, the Y sign, in which the winter-sun-turned-God is as *aLpa,* "God" in the /""-sign.

No. 26 (315). Final formula of an inscription: the || sign, the tomb house, with the "staff" or "ray", the Y "man" sign and the god between the two suns or mountains.

No. 27 (121). The Mother Earth sign as in no. 14, a variant of the X or Ä sign (= X and 41", (?), see text fig. 52, La Madeleine and Orchomenos), the 11, theÄ sign with the three-part loop or *'V,* as in no. 4, and the god between the two suns or mountains.

No. 28 (H. 259). The horned beast with the tn year sign, the T i-w rune (pp. 160-163), the god between the two suns or mountains with the "4 F head and the "split tree" (see main section 15).

The horned animal with the Ui year mark is still difficult to recognize in the depictions of the seals due to extensive simplification and stylization. For the quadruped, cf. V ol. III, nos. 21,87 and 370; for the horns or antlers nos. 87, 101, 549, 13; for the Q] Jahrzeichen nos. 13, 21, 87, **20 Wirth, Urschrift Textband.**

ioi, 549. In no. 309 it bears the |+| sign (= Sumerian *UDU* "sheep", text fig. 46, p. 296) instead of the CO sign. In many cases the hind feet have also been drawn together to form a rectangle or oval (nos. 13, 67, 194). Thus, it is a representation of a horned quadruped rendered in downward motion, head down. Sometimes the hom or horns appear only as a triangle, so that they look like stylized ears (nos. 12, 21, 67, 194, 262,309, 370). Perhaps the goat is meant the baba or mutton (ram), which plays an important role in the summer senderites of the Umordian cultural circle, to which we shall return in the 15th and 46th main sections: see in the meantime pl. 162, nos. 9-11, where it appears in the staff calendar on the "midsummer pole," the annual tree with the Q); as it also appears among the "pagan" Circassians on "Elijah" day (pp. 22, 237, 249) as a sacrificial animal whose hide was fixed on a xrewz pole in T-shape. Also in the Mohenjo-Daro seals the "year" animal appears with the god with the lowered arms J[1] in formula connection (No. 49, 179 u. a.).

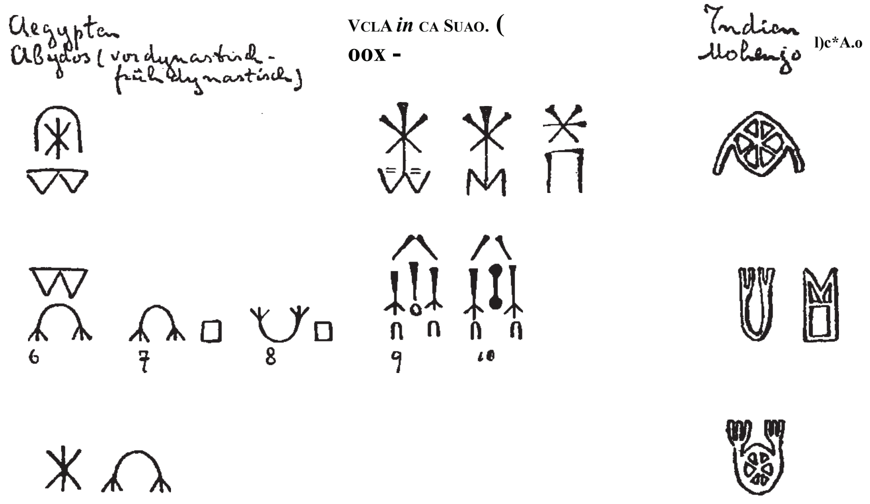
Of great importance, however, is that this animal, which carries the 0 or (J) year sign on its body, appears consistently in formula connection with the J sign, i.e. the connection of the 12th and 13th rune = summer solstice rune of the long runic series (cf. text fig. 26, no. i-2, p. 163 and pl. 209, no. 4). This sign connection occurs in the seals nos. 12, 13, 21, 27, 87, 370, 549 and H. 39, 47, 214, 268.

No. 29 (H. 95). The year wheel (cakra), the || sign, 6 strokes (= 6), the fish, as in no. i and 6, the god between the two suns or mountains.

No. 30 (37). The sign of the two suns, 5 strokes (= 5, the "prejult days", epagomena, p. 244) and the one-handed god with the "comb" hand, the 5-pronged = 5 "prejult days" (see main item 42, cf. also p. 26), the year wheel (^) (cakra).

No. 31 (325). The M or "water" rune (p. 74), which we will deal with in a moment in connection with the sign of the "two mountains" AA or za, the two sun sign and the IIIII, the 5 "pre-Jult days".

For the connection between the pre-dynastic linear writing of Egypt, Mohenjo-Daro and the pre-Elamite writing of Susa I give here still another small formula compilation to the motive of the Y or (^) year sign Sim (T or the HA, w, etc., where the God as AÂ becomes again the YY or t I, rises from the grave house □ on and brings back the new year Y or (^), the sun 6 or the new life *.



Text fig. 50

The fact that the pre-Elamite script has both the year or god-sign originate from the V V resp. w = AA or *cts, as* well as from the M, the water-ideogram (cf. Tat 99, no. 2), is a further detail, which connects it via the ancient Arabic script most closely backwards with the North-Mediterranean, old-European script (see text figs. 52 and 53). It is to be noted that the Mohenjo- Daro script, like the pre-dynastic and early dynastic linear script of Egypt, represents the ideogram of the divine pair of arms of the winter sun-turning son of God, the Y or Y, also with a Y or Y hand, "writes".

In summary, we can say that the formulas of the inscriptions of Mohenjo-Daro, in their community with the Old Sumerian, pre-Elamite and pre-dynastic Egyptian linear script, as well as the Old Arabic script belonging to the latter (Thamudic, Sabaean, Safaitic, etc.), make visible that epigraphic cultural circle which connects the Red Sea, the Arabian Sea and the Persian Gulf in the closest way. In its cult-symbolic components it is to be addressed as *north-Atlantic.* The cosmic-calendar symbols and ideograms can come only from a *northern* zone. But apart from these naturalistic reasons, also the overall picture of these writing systems clearly shows the course of migration - or better - the sequence of travel. The pre-dynastic linear writing of Upper Egypt, whose rock art monuments extend on an ancient road from the Red Sea to the Obemil, like the ancient Arabic writing, the epigraphic "Red Sea culture circle", still shows the purest North Atlantic character as *runic* writing.*The* writing of the tablets of the 4th layer of Uruk, the Old Sumerian, and the pre-Elamite of Susa as well as the Mohenjo-Daro writing, the epigraphic "Arabian Sea", "Persian Gulf Cultural Circle", shows a series of ideograms, which as pictographic writing are of local origin, therefore of more recent date. The North Atlantic abstract, runic character of the writing has already more or less evaporated, a process, which appears in the same way in the early dynastic writing of Egypt and represents the mental precipitation of a race mixture between a culture bringing foreign master race and the native race. After all, the Mohenjo-Daro script on the Indus shows the Ru- nian character as well as the North-Atlantean cult-symbolic trait much more distinctly than the old Sumerian script. In the writing of the 4th layer of Uruk, only the influences of this North-Atlantean linear writing can be found, e.g. the formula co and (J) of our text fig. 46. *Thus, these Near Eastern writing systems are the result of younger local mixed cultures of complex character.*

The relations between Mohenjo-Daro, Susa, Sumer (Ur,Uruk, cf. pp. 231,296) are unmistakable. But the Mohenjo-Daro writing, with all its Near Eastern affinities, is a completely independent overall picture of a more archaic character. Accordingly, this culture at the lower reaches of the Indus must have emanated from the "Red Sea" cultural area and not from the "Persian Gulf" cultural area. The descent would be accordingly:

North Atlantic Linear Script

Pre-dynastic linear script of Egypt, ancient Arabic linear script (Red Sea culture area)

Mohenjo Daro script (Arabian Sea culture Old Sumerian, pre-Elamite script circle) (Persian Gulf culture circle)

The appearance of the seals of Mohenjo-Daro in the ancient Sumerian royal tombs of Ur[5]) points to the overseas connection. Accordingly, it must have been the "people of the West" who once brought this writing to the East in the Africa circumnavigation. As their former prehistoric epigraphic stages at the African west coast those linear writing systems of the Vai, Bamum etc. would have to be regarded, a formal, modern permanent tradition of sunk Atlantic culture.

If we now ask for the vehicle of that North Atlantic Africa circumnavigation and Orient journey, the seals of Mohenjo-Daro and the inscription tablets of Uruk give us the same clear answer, as the pre-dynastic rock drawings and grave vessels of Upper Egypt. It is the ship of the "sons of man" 'j' that won the world in this salvation sign as *skipa skreytir* "the ship's adorner", in the name of the one who was "the earth's propagator" *{moldar auki)* and the "light of the lands" *{landa liöme)* (pp. 59 and 79). We will treat this train from the north and west, the Africa circumnavigation and Oriental voyage by means of the ship typology and symbolism in detail in the V. section (main section 48 to 51). Only a few examples from plates 505-508 will be reproduced here: cf. also plates 82-84 and 86 already discussed, especially plate 83, nos. ia, 9 and 14, and plate 101 of this main section, still to be discussed.

Text Fig. 51. The North Atlantic ship with the Y "man" sign *{skipa skreytir)* as a link between the epigraphic cultural circles of the Arabian Sea, the Persian Gulf and the Red Sea.

As in the p "Ur"-ship, the symbol, the rune, can appear above or below (or beside) the ship (nos. i, 4, 8-9), also this arrangement probably in allegorical winter-solar meaning, or it appears at the stern of the ship (nos. 2-3, 6-7, 10-12), also in connection with the sun (no. 3, 12) or the year-wheel (no. 11), or standing in the ship (no. 8).

The script of Mohenjo-Dara is followed by the Old Indian script (King Asoka period, 272-231 B.C.) as a permanent tradition, as the Oxford Assyriologist *S. Langdon,* the author of the XXIII main piece "The Indus-Script" (Vol. II, pp. 423-455), books as one of the main results. The until today valid "exoriente dogma" of an origin of the old Indian writing from the so-called "north Semitic", the "Phoenician"[6] or "south Semitic", the old Arabic, is buried forever. And that neither the "Phoenician" nor the old Arabic linear writing is originally of "Semitic" origin, will be the next following conclusion on the basis of my paleo-epigraphic research results.

The skulls and skeletons found are classified by the anthropological workers, *Y. B. Seymour SeweU* and *B. S. Guha,* assigned to the following races: I proto-Australoid race, II Mediterranean race, III Mongoloid branch of the Alpine tribe, IV Alpine race (Vol. II, pp. 599-648).

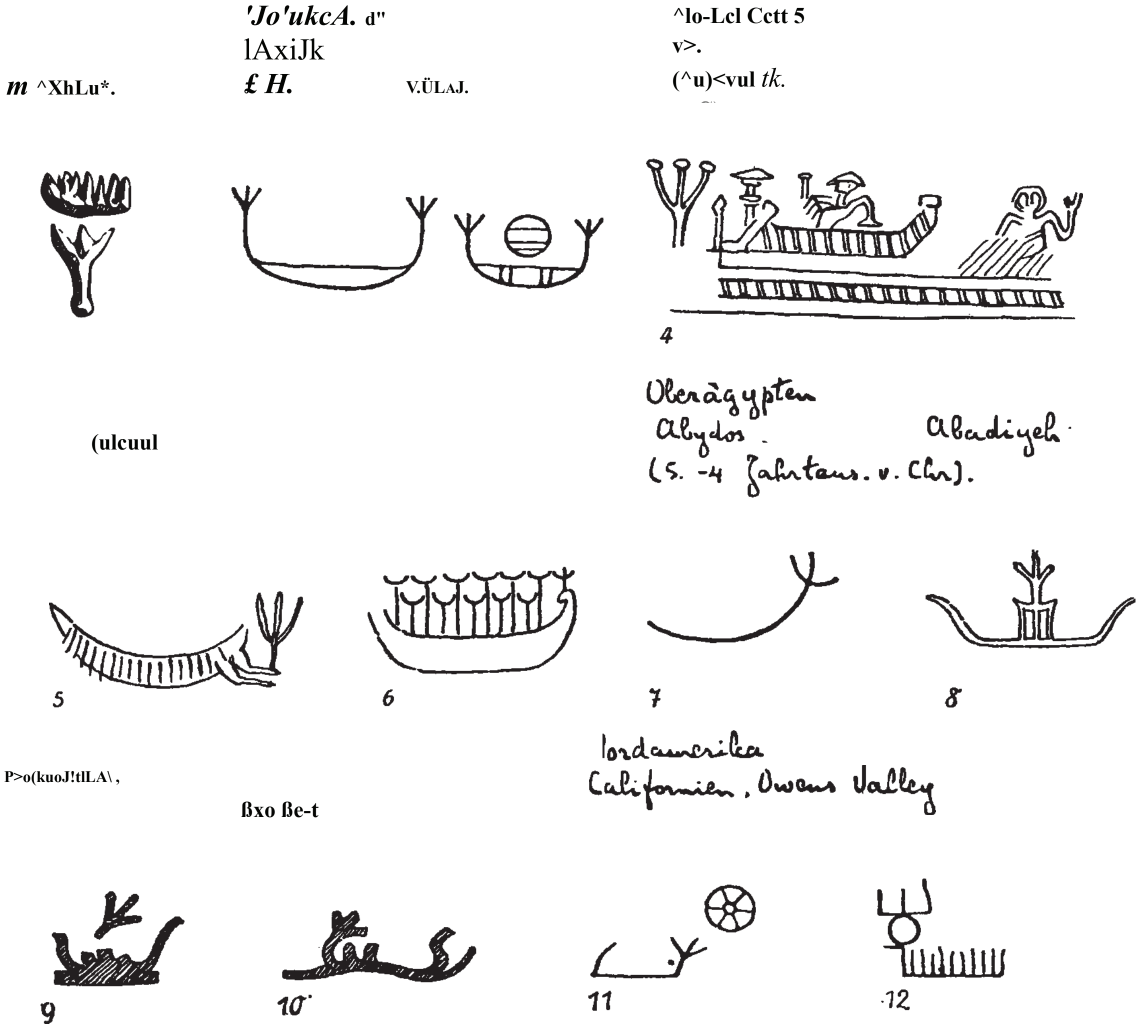
Since now this dolichocephalous Mediterranean or "western" race of Mohenjo-Daro is to be proved equally in Ur, Kish, Anau in Near Asia, in that related prehistoric or early historic epigraphic culture area of the Persian Gulf (Vol. II, p. 643), also on anthropological basis the same result of a migration from the west would be confirmed.

And as I have already hypothesized in the "Aufgang", the oldest advanced civilizations of Mesopotamia and Iran would have to be regarded as an extremely complex phenomenon, in which continental Arctic-Atlantic cultural waves since the younger Diluvian (Aurignac and Magdalenian cultures) from Western Siberia and Europe, as well as Neolithic, continental European cultural waves (Bandkeramiker et al. a.) overlap with overseas Neolithic, North Atlantic cultural waves, which radiate partly around Africa, partly through the Mediterranean into the Orient and again form local mixed cultures[7] .

Now let's continue to follow the monument trail of the "two mountains" from the north.

Plate 94-95: *The world, year or life tree in the two "mountains".*

Plate 94. no. 1: Cult axe found near Wegwitz, district of Merseburg (Mus. Halle). This magnificent Neolithic cultic implement shows the hatched "two mountains" CQ, from which the 8-branched tree of the year and of life grows out (cf. pl. 17); above the two "mountains" is the year and god hieroglyph of the 6 points around the center (= shaft hole) The 4-fold, nested A or


m ^XhLu*.
'Jo'ukcA. d"
lAxiJk
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^lo-Lcl Cctt 5
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4
Oberägypten
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7
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P>o(kuoJ!tlLA\,
ßxo ße-t
Nordamerika
Californien, Owens Valley
9
10
11
12

Text fig. 51

V-sign is perhaps to be interpreted in the sense of Plate 149, nos. ic-d and 2 (cf. Plate 467 A, nos. 9-10) as a growth symbol.

The axe as a year- and grave-splitting symbol with the tree of life is also an ancient symbol of the megalithic culture, to which I will return briefly in main section 31.

No. 2. *Sölfar Kapper* "Sacrificial Domes" on the east side of the Porsangerfjord near Säen, Finnmarken[8] . Between the two rocks stands the "world pillar", skad. lapp, *veralden tiuold,* or "sky pillar", russ. lapp, *alme-tëuolda,* at the upper end of which is an iron nail, the so-called

"Weltennagel" *(veraldarnagli),* as a symbol of the polar star and the world axis is located[9] , a symbol that closely connects Eurasia and North America again (Aufgang d. Menschheit, pp. 66-67). The beam of the world column bent by weathering influence carried the following carved signs according to Leems (alternatim udskaarne med trende Beene-Skaar)

III XXX III +++ III XXX

and was inclined to the east, to the sunrise. Around the two rocks were X crosswise (decus- satim) spruce poles erected, as they stood according to *Rudbeck* also as winter solstice observation site in front of the Swedish farmhouses. The 4- and X in the △△ is thus also clearly expressed here

No. 3. altar found in le Comminges, Pyrenean area (Acquitania): the tree of life in the AA, below -f-,

No. 4. find from Lake Geneva pile dwellings, Bronze Age: the Tree of Life with the sun points in the HH, each arc of which is 3 fold (3 ascending and 3 descending arcs = 3 circles ?).

No. 5 a-d. From the royal tombs of Abydos. *Flinders Petrie* considers the sign on the basalt pieces (nos. a-c) to be the Egyptian hieroglyph *smi (sma)*[10] , a reading apparently not entirely shared by *Erman-Grapow*[11] . The *smi* hieroglyph denotes the "lung" (with windpipe), then transferred "unite", since M R. a. from the union of the sky with the earth by the going up of the sun. It seems to me that this interpretation is just as questionable as the interpretation of the co sign with the dashing (see plate 95, no. 6), which is supposed to represent the sign *nb* "baskets" Does it represent the sign of the two "mountains" with the earth dashing, like the hieroglyph *1] ®,* the subterranean sun (see plate 289, nos. 7-9) ? This interpretation is also suggested by plate 100, no. 4a-b and plate 95, no. 5. Accordingly, the sign would be an alternate form of the hieroglyph *dw,* from which the split year tree qp with the cross 4- emerges (as has been dissected in plate 93, no. 7 a-d) and would be related to the formula plate 93, no. 6.

Taf el 95. no. 1. that the tree of life emerges from the vv, where the sun, the $ with the 0 , the A A sign with the © is, confirms for N.-America the rock drawing of Tule Lake in N.O.- Califomia (vgL Taf. 93, no. 1, resp. Taf. 91, no. 4).

No. 2. seal cylinder of Kyprcs (hettite): Seated left, the god with lowered arms and the spear as his hieroglyph (= J); the year, world or life tree between the AA; then the radiant $, that of "above and below", "life and death" = $; right, the winter-sun New Year bull head.

No. 3. pre-Elamite seal cylinder, Susa (4th millennium BC): the winter-sun New Year bull on the 6 l-branching annual or world tree growing up from the two "mountains".

No. 4. Sumerian seal cylinder (Ward No. 200): the 6-branched annual or world tree between the two "mountains"; to the left and right of it the pre- and post-winter solstice bull (not = "heraldic" doubling).

No. 5 Sumerian seal cylinder. Age of Dungi of Ur (Ward no. 663). The tree of life between the two , mountains" and the escaping Aar (pp. 233,236 and 272); an Adorant and the *Aa-èala,* the goddess *Aa (Ai* or *Aia),* the wife of the Babylonian sun-god Samas, who appears here as the embodiment of Mother Earth, to whom two mountains are the solar house[12] . In a Babylonian evening song it is said:

> Shamash, when you enter the interior of heaven, may the bolts of the shining heaven call out greetings to you, may the door wings of heaven pay homage to you!
>
> May Aja, your beloved spouse, joyfully meet you, may she calm your heart ... .ᵘ

No. 6. the pre-dynastic signs of the royal cemeteries of Upper Egypt, which were presumably addressed by me in connection with plate 94, no. 5 as annual or life trees in the two mountains of Mother Earth (p. 310).

No. 7. Creto-mino hieroglyphic script: the "Mother Mountains" (cf. plate 92, no. 6a, text fig. 47, no. 8), the Tree of Life and the X-sign. The intervening sign is indeterminate.

No. 8. archaic vessel from Cypros: the year or world tree between the DD, the snake and the double axe, Labrys, also with the tree of life (cf. pl. 92, no. 6a and pl. 271).

No. 9. triumphal medal, probably from the time of Domitian (81-96 AD) a) the HD as two 'horseshoes' (p. 288) of 8 points each, surrounded by the two annual serpents (p. 276 and main piece 18); b) the tree of life (laurel?).

No. 10 Early Christian funerary lamp from Gezer, Palestina. The 6-branched year, world or life tree, with the determinative of the 6 points, arranged laterally (cf. pls. 139-141 and pls. löj, nos. 32 to 35): the top of the tree forms the wick opening, i.e. the light; *below* at the rim the D 0 (cf. also pl. 70, nos. 6-8).

Plate 96-97. *The two "mountains" in the Scottish stone circles.*

The designation of the calendrical symbol for the winter solstice standstill in the Vor- and Nachjulmonat, D D and/or ITl or AA, as "mountain" is not only a derived interpretation from the similarity of the ideogram with two mountains or hills. Rather, there is also a direct transfer and interaction between this ideogram and the two *stone steles*, which were erected in the prehistoric Germanic times in the stake or stone circle *(dagsmark, eyktamark)* for the winter solstice observation. The best comparison and observation material still offer us the marvelous stone circle settlements of Scotland.

As has been explained in the 1st main part (p. 35-37 cf. plate 3), the winter solstice observation points of the Arctic-Nordic face circle sun year Q shift in the North Atlantic face circle sun year to0, which is the ground plan of the Old Irish year, with disk calendrical endotation and retention of the south point as the beginning of the year. Occasionally the discussion of the stone circle of *Beltany Hill* (p. 37, text fig. 6) already mentioned the two enormous stelae in the WSW point, and the sighting line above the ONO stone of the circle, the latter the sunrise point at the *Beltane festival* (beginning of May). I have already referred in the "Rise of Mankind" (p. 573 and pictorial supplement XVIIIA and B) to the position of these two stelae in the Scottish stone circles as a prehistoric document of a people's journey of the megalithic culture time, the "Tuatha" people (p. 185), running from the north to the south. Originally, these two stelae, two megaliths erected side by side with space in between, were a winter solstice observation site. When the sun rose and set between the two boulders, in the "mountains", in the *south, where the* sign DO (or AA, etc.) was in the calendar runes, it was winter solstice. It was the time of the year when the winter solstice animal, the Jul boar, seemed to take possession of the sun, as the old Swedish construction proverb says

(Rudbeck: "Atland" or "Atlantica" II, p. 230) still handed down: *Orne grip Oerre a bargum "*the *boar* seized the sun (the sky) in the *mountains = &",* or - *Soon beet Soni Beigen* "the pig (boar) bit the sun in the bellows" (= © cf.Taf.2, Nr. 24 and 32); *Syr drap Syt i Skogen* "the pig (boar) killed the sun in the "forest" (= world, year, life tree thus in X *V*^{r} *',*^{an} of the "root" of the "tree"); and - *Soon seer Son (Solen) engâng om Ähret,* "the pig sees the sun once in the year" (= ©). The old Germanic-Celtic symbolism of the Juleber in the D or HD I cannot bring to the investigation in this work for the reason of the material restriction. As the old Swedish proverbs show, the whole complex of the symbolism just discussed, the formula AA with © or etc., is still clearly handed down there. It is the same tradition which may once have existed in the German saying "die Sonne geht hinter die Berge" ("the sun goes behind the mountains"*)* when the sun went to the earth (Danish *solen gik til iorde),* or to the sea, Anglo-Saxon *on mere, under sce,* Old Norse *sol gengr i cegi (*Forum. Sög. 2, 302), or *sol gengr til vütar (*to "Walde" etc.), Grimm, Deutsche Mythol.^{2} , pp. 619-620.

The two stone stelae, the "mountains" stood therefore originally at the south place (= winter solstice) of the *dagsmark.* With a southern domicile of these north land peoples they had to arrange their stone circles as yearly sundials differently: the two rock stones, the two megaliths or the two stelae had to find now either in the southwest section (sunset place of the winter solstice) or in the southeast section (sunrise place to the winter solstice) installation. From the 22 stone circles, which *Coles* in Kincardineshire (north) in Scotland examined and measured[14] , 6 stone circles show the two "mountains" with the intervening closure stone, the so-called "Recumbent Stone", in the SW, three in the SSW, two after old rite still in the S, and one in the SE. For the beginning of the year was then the sunset point of the winter solstice, i.e. the following "Mitter" or "Muttemacht" of the year, after which was counted (p. 30).

Plate 96, No. 1. Ground plan of the stone circle of Auchorthies or Auchquhorthies, Manâr, near Inverurie, which I have illustrated in the "Aufgang" (Pictorial Supplement XVIII B, No. i-2) as an original photograph. The stone circle, measuring 200 feet, includes with the "recumbent stone" 12 stones of flesh-colored raw porphyry, except stone VIII, which is of wonderful deep red jasper color brightening upward. The stones are unusually wide and massive, some over 4 feet. The shortest and narrowest stones are to the *north,* as at Seanhinny and elsewhere. The two "mountains" with the cap stone are in the SSW.

2. top view of the stone circle; 3. the two "mountains" with the recumbent stone seen from the inner side of the stone circle. The closed year gate points to a New Year rite, which we could prove in the city of God "Babili" (p. 224).

No. 4. stone circle of Garrol Wood, Durris, during the excavation[15] . The stone circle is formed from the 3 equal-centered circles (thus symbolic connection of face circle sun year and sun course arc year): Bend from the inside on the two "mountains" with the closure stone.

No. 5 *Domstensbana,* old Scadinavian thing place from the beginning of the last century (after *Sjöborg). The* center stone No. 2 is the seat of the judge, the king's agent or the king *(Drott sätet)',* the stone behind it (No. 3) is called *Lagmanshallen, Jarlsäien, Idavallsbord',* the east-west stones (No. 1) *Domstenarne* "court stones, judgment stones"; No. 5 in the south is the entrance and the two stelae, "mountains" (No. 4) are called *VardhâUarne* "supervision holders". Note the two stelae on the south side in front of the center stone in the stone circle at Sola, Norway (Plate 48, No. 2).

Plate 97. no. i-2. stone circle of *Tyr-bagger* or *Tyriébagger* or "Standing Stones of Dyce," Scotland. Situated on a hilltop, 500 feet above sea level: 12 stones with the ver

Capstone. Again, the northern stone is the lowest, and the height of the stones increases towards the south. The two "mountains" stand in the SW and are megaliths of mighty size.

2. View of the two "mountains" and the capstone from the inside of the circle.

No. 3-5. stone circle of *Cothiemuir Wood,* near Castle Forbes, Scotland. No. 3. ground plan: the stone circle originally consisted of 12 stones including the closing stone. In the center a stone cist remained in its original position. Of the stones, 7 are still standing, the NW stone has fallen over; 4 stones are missing. The two "mountains" with the closure stone, the most massive part of the stone setting, stand in the SSW. Nos. 4-5, the two stelae (over 9 feet high) and the closure stone (re- cumbent stone) seen from both sides.

The shift of the sign of the two "mountains" in the calendrical cult symbolism from the south through the southwest and finally to the west is the prehistoric document of a northailantian migration and people journey running from the north to the south. The local and temporal course would have been accordingly approximately so (vgL text fig. 10, p. 85):

1. The two "mountains" in the *south* as sunset and sunrise point at the winter solstice: Arctic-Atlantic year division, originated at the Arctic Circle; at 66° n. Br.
2. The two "mountains" in the *southwest* as a sunset point at the winter solstice: North Atlantic year division; about 55^0 A.D., North Sea area.
3. The two "mountains" in the west-southwest as sunset point at the winter solstice: southern-north Atlantic year division; about 40^0 n. Br. At this latitude, the later midland-oriental *equinox year* **O** developed from the "Mittzeit- stätt" points (p. 191/192), as the yearly ideogram of Mas d'Azil and Covatillas (plate 2**,** nos. 56 to 57) still clearly illustrates it.
4. The two "mountains" in the *west.* Sunset at the autumnal equinox, after analogy conclusion also transferred into the *east*: Sunrise at the spring equinox = beginning of the year in the younger east-central, oriental *equinox year* **= O.** After abandonment of the older winter solstice year the sense of the *yearly synibdle* darkens and loses itself and remains in the Babylonian and Egyptian as well as Indian cult symbolism only in relation to the *day journey of the* sun and the sun god.

That the two "mountains" in the pre-dynastic cult symbolism refer to the winter solstice is clear from the formulas of the pre-dynastic funerary vessels (pl. 91, nos. 7-9, pl. 92, no. ii, pl. 93, nos. 8-11, pl. 104, nos. 10-17). On a coffin frieze of the Middle Kingdom still appears the swan with split year sign f* P (also the hieratic form for the *ntr* "god" hieroglyph vgL p. 232) and two obelisks, thus with direct permanent tradition of the early dynastic funerary symbolism of Abydos (pl. 104, nos. 16-17)[16] . The obelisks, however, are the monumentally developed forms of the megaliths as the two "mountains" of the solstice observation.

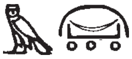
On the obelisk of the queen Hâtschepset, the sister and guardian of the third Thut- mosis, there is a dedicatory inscription which covers the cube-shaped base of the granite monument in Kamak and which says that she erected two large obelisks of syenite stone in honor of her father Ammon. "Their top is made of the best gold bronze of all the regions. Visible for many miles, their rays flood the *two regions of the world* (i.e., toward the *south* and toward the *north*) as soon as the sun's disk shines into their midst, when it appears on the horizon of the upper hemisphere at its rising." Unmistakably the relation to the position of the sun at the time of the solstice is present here, as *Brugsch* points out[17] . That the Egyptian cult symbolism the two Obelisks as the "two mountains" *du(dw)*, is clear from the hieroglyphic designation  "mountain of gold" for the gilded obelisk (Erman-Grapow V, p. 545)-

Plate 98. no. 1. funerary stele (?). Fragment found in the part of a Gallo-Roman wall inZabem[18] Between the two mountains△△appears in that curved form of the f]-sign ("womb" ?, cf. pl. 82, nos. 3-4,6-7) the head of Mother Earth; to the left and right of it 3 dots, in whole 6, of which the two lower ones are the largest, and the right one is still recognizable as ®. It is the symbol of the "Muttemacht"*(modraneht),*of the "hill night" in the "mountains", a permanent over-supply of the religion of the megalithic culture, at which the mountains (Vosges, Jura and Western Alps) arestill so particularly rich as retreat

No. 2. funerary stele (Mus. Zabem, height 1.45 m), found in Gallo-Roman wall. The inscriptions read: (r) „D(iis) M(anibus), Carro ..." and (1) D(iis) M(anibus); (D)onnu(s. ...) ... omari fili(us The monument shows again the two mountains△△ with the 6 points[19] .

No. 3. grave stele (Mus. Zabem, height 1.40 m) found in Gallo-Roman wall. The stela shows the 4 and the y-sign with the 6 (J) points (= cf. pl. 94, no. i)[20] , see pl. 91, nos. 32-33, p. 297.

No. ia. That the primal mother revealsherself in the "Muttemacht", the "hill night", in the *dw*("mountain") , also the Egyptian Kultsymolik still hands down. The*ffat-hor* ="house of Horus", the savior, the light child, the son of the sun, shines in the mountains, from which as horizon rOq *3h-t*the sun sets in the west and rises in the east (narrowing of the old yearly cycle symbolism to the dayly cycle symbolism). From which grows their sacred tree, the iJ'm tree, or the sycamore *(nh.t'),*the life-water-givingWe willreturn tothis in the next main section 12 (Taf.104, No. 15)Symbolic may be also her Qwr-hairdo: she, the goddess of the primeval matter the mother nature, brought up the light child Horus from theUrwassem Therefore her face ispainted*blue,* sometimes also *green*, as symbol of the "Ur"-water color (note 96, p. (22) and p. 215/216), she alsocarries in her hands the gräwfarbigen flower stalk J*ut*"green, be fresh", "donate" etc. and the sign f*anch* "rising, arising, life".

We are faced here with the same tradition as with the tomb stele of Zabem, pl. 98, no. I

No. 4. double burial chamber near Cammerbusch, district Stade, Prov. Hannover (turn stone-bronze-time), in m form connected by wall or passage The burial mound was called the "Rugebarg" and was demonstrably overgrown with cross thorn for a hundred years, whichmay have come froman original Domhag [21] Each burial chamber Q (pl. 74, nos. 9-11) contained a tree coffin.The dead rested thus in the "Hagnacht" or "hill night"

No. 5. old stone coffin lid from the church of Repps, County Norfolk, England. Anglo-Christian syncretism: the t and'J'in the two vv with the two solar points (lower and upper aisle) of the winter solstice, and the Q "year" (cf. pl. 92, nos. 3-5)

No. 6 Rock relief from Edom, Wâdi Müsa-Es-Sik, north of harâbtel-Grerra, Arabia Petraea.The year-god with the crosswise spread arms stands between the two stelae; left down again the +-,,year"

I will come back tothe megalithic monuments of Arabia Petraea, also the megalithic stelae and their double placement at the places of worship, in my Palestina book ere it is sufficient tonote in connection with what has been discussed in main sections 6 and 7 that we are in the former

No. 7. wall painting in the cult cave "Cueva del Prado de Reches", Spain (j. St. Zt.): see pl. 93, no. 4 a-g.

It remains to examine briefly how the Germanic "mountain" rune came to the name of the "birch" (p. 295), because here ancient, North Atlantic cosmic symbolism has continued to work. For the above-mentioned reason I can unfortunately only briefly go into it. As was explained, the M or [J rune originally does not belong at all in the west place of the rune or calendar sign row at the beginning of the 3rd *alt* "cardinal direction" = "season" and namely "winter", but stood in the *south* as the last and second-first rune, an ideogram of the solar standstill months of the winter solstice, as the rune row in the tomb of Maeshow still clearly shows (Taf. 90 B.). The [J-rune has been taken over into the short runic series only from the "long runic series", i.e. from the southern-north Atlantic calendar division (see plate 285 and text fig. 10, p. 85). In its place has stood only a completely different rune, which as a later M-rune "water - horse" was already discussed by us in the first main part (p. 74).

As the identical formulae of the prehistoric rock drawings of the North Atlantic epigraphic cultural area still show, the J', T or J God, is the one who enters the water M (plate 352/I), into the A (plate 352/II). The Neolithic petroglyphs of the Pyrenean Peninsula agree in this in all details with the North American ones. The beginning of the 3rd *alt* or winter series of the calendar was therefore J* M - As such it is handed down on the vessel of Orchomenos (plate 205, no. 4), which belongs to the Creto-Mycenaean cultural circle, from the first half of the 2nd millennium BC at the latest. I have in the "Aufgang" (p. 581) the inscription of the cult water vessel of Orchomenos, in connection with the inscription fragment of La Madeleine (before 12000 B.C., plate 205, no. 1), the pre-dynastic inscription of El-Hösch, Upper Egypt (plate 436, no. 4 = "Aufgang", pictorial supplement XIX A, no. 6) and the long runic series (plate 205, nos. 6-8, cf. plate 285) are treated.

I give this compilation again in connection with the young runes series, see page 316.

The beginning of the 3rd *alt of* the year series seems to have designated with the final sign of the 2nd *alt* as formula in the anlaut *s-t*: the initial sign of the sign series on the fragment of La Madeleine still corresponds to the Creto-Minoan sign, which in Carian has the s sound value (ss); as the initial sign of the El-Hösch series corresponds to the Cypriot *se* ("Aufgang", p. 329, fig. 30) and that <5 or of the runic series has the same s sound value, with the following T forms that formula *s-t (sig-Tyr)*[22] .

This water-ideogram M has been equated and confused with an A A resp. rune later. Old-North-Atlantic is the idea to be mentioned at Taf. 100, No. 5, that the mountains (DD) contain the water (CI) (see also p. 281). And still the Germanic folk tradition of the present time interpreted the A wr-(= water-)rune on the mother- or turnstones as "hoof"-imprint of the steed of a hero and culture hero or saint etc. (= the light god and healer of prehistoric times), which "hoof-beat" then also often lets a *spring* arise (motif connection W in A with M "horse-water" cf. p. 74, and the Anglo-Saxon ?yr-rune, Taf. ?yr rune, plate 68, no. 8f). According to the Arctic-North Atlantic cosmology, the Son of God lowering his arms in the west entered the world circle sea, the mother water M of the face circle, but not yet the AA or aa. The HA, AA>^{m} >^{M} . B> £ the 6-rune stood originally in the winter solstice or at the *beginning of* the yearly row, as the old north Mediterranean alphabet, the old Italian, old Greek it still shows, also the old Phoenician with the split form from which also in the Lycian b beside ß and in the Carian d or b is present, beside the ß and [J forms of the old Italian and old Greek alphabets.

3. *att. (Tys old)*

1 AA 11*)

La Madeleine '|'

HM 1) m

El-Hösch

A T *H* I> vI

Orchomenos

H M H r w Ä M

Long runes series

Dissolution or transfer

La Madeleine

t AA Hl (_ 1 o4x*>-

El-HöschUlij

HM 1 n FH

Orchomenos

t AA tXI I Ä" Ä-KCAUM.1

.)Q(=^ *11 ***' DC

Long runes series

T 1X1

Short runes series

△△ Â

Text fig. 52

The water ideogram M is the rising and sinking wave A VA, from a round original form "DUO" which has been handed down epigraphically as *f\j* writing again in retroaction for the ö-sign. Therefore an exchange of the phonetic values must have taken place. This may illustrate the following text illustration.

Kyprisch KctAÂ

ClW^DitéCvÂ "cßk

IM /W IM A xvn

CLLH^A^UXIMCK.

Crö CAAJ

n n 33 n n □ n u3C -ß

tCaMJlAxl "c£ljQ,

& n n

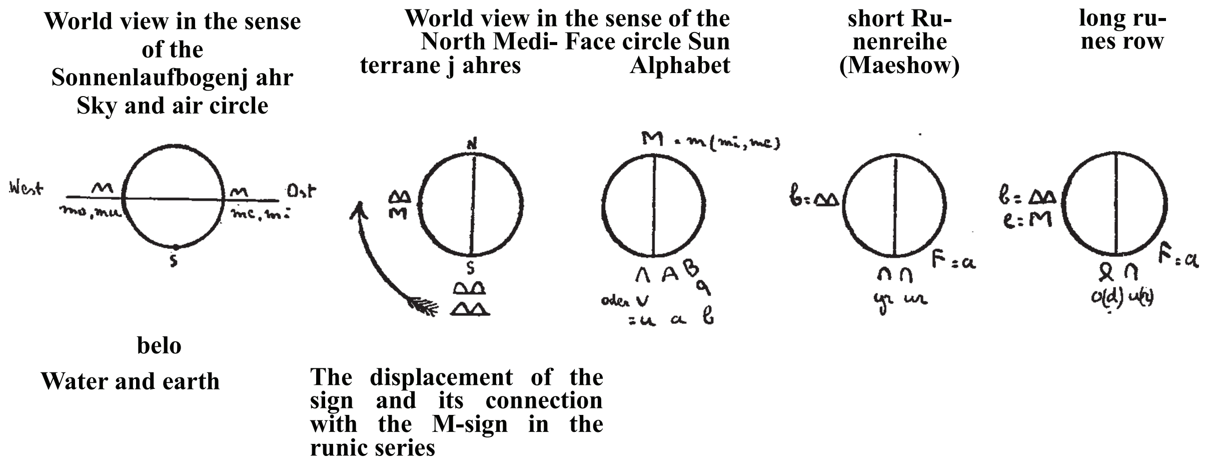
Text fig. 53

In this context it is still to be referred to the pre-Elamite ideograms, text fig. 50, no. 2-3, which let arise the year or God hieroglyph jfc from the w resp. and M in the same way.

The different origin of the M resp. M and the DD resp. AA = m-sign has darkened later, its meaning has blurred. And the M, which had been shifted around in the runic calendar of the Stone Age southern North Atlantic calendar after the WSW, was now placed in the .dangen runic series" of 2 X 12 characters (i. e. in the *youngest* calendar division or the youngest "Futhark" and "Alphabet") to the M or M respectively (see plate 91, no. 18, the D D on the 9th X. in the rune staff calendar, beside B on the 11th I. see plate 91, no. 12 or plate 45).

Also the old M or M-sign lost its consonant sound value *m,* preserved in the other old European alphabets, in the long runic series (and that in recent early historical time) in favor of the new formation M, which nowhere occurs in the prehistoric monuments, and was formed from txl with M (see plate 7, nos. 14-15). The completely erroneous vowel value *e,* which the M-sign then received in the long runic series, also arose by confusion and coincidence with the old E'Rtme cleft form of 2 resp. as the Iberian alternate forms still clearly show. While the other old European, North-Mediterranean alphabets have preserved this sign E still at the correct place in the first "att" of the alphabet, thus at the east or spring side as a sequence of the calendar signs, the sign also disappeared from the Futhark in early historical time: £ and M must have coincided over unknown runic italic forms of the former sign as m and the *e* thus came to the west side or autumn-winter side as a phonetic value for M, where it does not belong at all. The original phonetic value of the M~ rune may have been *mo* or *mu,* as it still exists e.g. in the ancient Egyptian *mu* "the waters", the Indo-European *mor-, mur-* and with winter-sunny ablaut war-clan. Probably the sound value *e* of the morning or spring side of the mother water, the world circle sea, was transferred to the evening or winter side, which must have *o* and w vocalization, compare the Sumerian *me, a* "water", "sprout" and *lum (lu-um)* "luxuriantly sprout, grow" (text fig. 48, Barton 521 u. 508).

The graphic representation of this shift and exchange, as well as of the transmission of the same in the old European alphabets, as consequence of the calendar signs of the face circle sun year and the sun course arc year, would be accordingly in schematic reproduction approximately as in the following text figure 54.


World view in the sense of the Sonnenlaufbogenj ahr
Sky and air circle
West
M
mo, mu
M
me, mi
Ost
S
belo
Water and earth
World view in the sense of the North Medi- terrane j ahres
N
ΔΔ
M
S
ΔΔ
ΔΔ
The displacement of the sign and its connection with the M-sign in the runic series
Face circle Sun Alphabet
M = m (mi, me)
Λ A B
q
oder V
= u a b
short Ru- nenreihe (Maeshow)
b = ΔΔ
F = a
∩ ∩
yr ur
long ru- nes row
b = ΔΔ
e = M
F = a
ᛟ ∩
o(d) u(r)

Text fig. 54

Note in text fig. 52, how in all archaic series of signs the 4 Z-rune (for the 4Z-Z-formula, see main tr. 39) stands behind the M or ["J-rune, which latter in the St. Gallen Hs. is called *lagu the leohto* "the shining pool" (= lake, sea), a phonetic value and name, which in the series of runes of the Vatican manuscript from the abbey Brunweiler near Cologne is still added to the M-rune as *lago* (p. 74). But the "shining pool" is the sea water, into which the "light of the lands" has entered (compare the "shining" ü *ur* and the yr rune 0 with the W in it, plate 68, no. 8f).

If the tradition of the royal tombs connects that ü with the snake with the *tnu,* the primordial water ideogram and the tomb house n as determinatives, in the sense of the "depth" of the sea and the underworld (Erman-Grapow II, p. 184, cf. our plate 127, no. 25), so this corresponds to the tradition which the Middle Kingdom still possessed, in which the -Hieroglyph with the sun and the tomb house determinative n (^n etc.) is designated as the setting and rising place of the sun on the horizon = entrance and exit of the underworld *(Duat)* (Erman-Grapow I, p. 17).

For the North Atlantic, Western origin of this entire cult symbolism it is significant that the inscription of El-Hösch does not show the r^i or n (as the early dynastic tradition transmits the J god still in the n, pl. 127, no. 25), but that mother's womb, mother's house and grave house ideogram, the variant of the O in 0, which we discussed in plate 82 (nos. 10-11) and have attested as a megalithic monument in North Africa, in the Sahara (nos. 8-9 there, cf. p. 283). It is the continental stage of the migration from the west, whose epigraphic documentations are also the rock drawings of the Sahara-Atlas area.

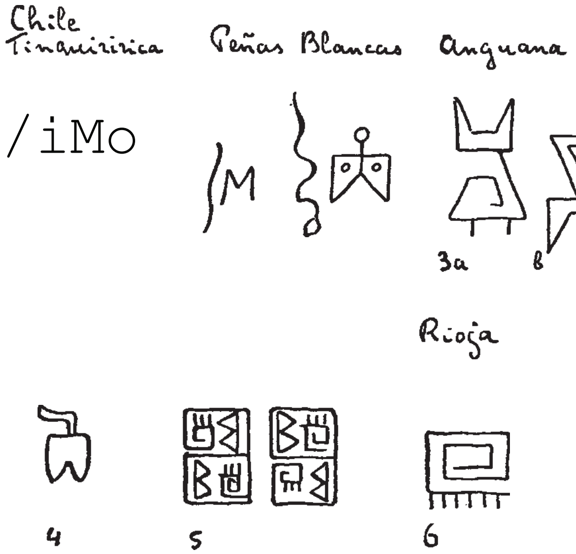
In the Egyptian hieroglyphics, the formulas of the pyramid and royal tomb texts, as well as in the Book of the Dead, the originally winter-solar = underworld meaning of ther^i *du(dw)-sign*, also in connection with the snake, is still clearly preserved. Since the pyramid texts the (^-sign also appears in the (by)name of the god Anubis, the guide of the dead with the wolfhound or jackal head in the underworld: "the one in the mountain" or "in the mountains". In connection with the New Year hieroglyph *^pt* discussed above (p. 232), the two very high mountains in the underworld^ are named in the Book of the Dead. The time when the sun stayed in the "two mountains", G *du,* appears in a list of the Middle Kingdom as a designation of ominous days (Ermann-Grapow V, s. 546).

Unddu *(dw)* is called in the Book of the Dead the "bad one," *Apep* or *Apophis,* the underworldly tod bringing serpent (originally the winter-solar), a manifestation of *Seth,* who himself is also called *du.ti* "the evil one" (Ermann-Grapow V, p. 549). The same name or "- *dudu* occurs in the book of the dead and in the king graves for the serpent Apophis or as name of a death judge (Ermann-Grapow V, p. 552). The serpent Apophis is the symbol of the underworldly nocturnal darkness (ü-motif) and with it the light god *Ra* or *Re in the* form of the cat, or as such also *Hathor-At, fights* at the foot of the holy cathedral tree, the acacia, the world and life tree.

In the Book of the Dead (Papyrus of Ani, Plate X) the snake is represented in D -shape at the foot of the tree, where the cat *Ra* separates its head from the trunk. This scene belongs to the text of the mentioned 17th chapter, the "coming forth in the day" of the dead (p. 127,217), where the Gaus dental =(Oi emerges. The festival of the later, cosmic-symbolic cat-goddess *Bast* was therefore celebrated on the 5th day of the month Phamenoth, in that time of the year, where the power of the wintry darkness was broken and the spring sun had finally triumphed[23] .

How old the symbol of the snake in the "two mountains" and the equality of the latter.

with the M-sign, results from a comparative sampling from the rock paintings of Chile, as an offshoot of North Atlantic cult symbolism. Text fig. 55 (after Plagemann).



Text fig. 55

No. i (Tinguiririca) shows the ZÄ-SIGN with the sun, the M-sign and the snake, as well as respectively the l [-sign (?); No. 2a (Penas Biancas) the snake and the M-sign; No. 2b the snake and the "two mountains"-sign, which shows in each half the turning sun point (cf.Pl. 100, No. 2) and from which the sun emerges (= Egyptian rOi. cf. also Pl. 99, No. 3); No. 3a-b (Anguana) the serpent in the "two mountains", which appears horned in a); in b) again the serpent with the sun; No. 4 (Rio Jequetepeque, Yonan Pass) the serpent in the "two mountains"; no. 5 (Catamarca) the two mountains in the "worm position", in the D of the y "feathered" serpent (see, among others, plate 107, no. 7, plate in, no. 2), that "primordial" serpent which, according to the tradition of the Popul Wuh of the Kice of Guatemala, was "shining in the waters" at the beginning, the Kukumac-Quetzalcoatl, with whom we will deal in the 13th main section. It is the motif of the god in the [")■ No. 6 (Rioja) the same luminous or (and) water-giving "worm layer".

As we could see just now again in the representation of the Egyptian Book of the Dead, the dragon fight of the sun god with the underworldly serpent, the "serpent of the bottom" "of the deep", as the Vedic tradition calls it, takes place at the "two mountains" r-n, at the foot of the tree of life.

From the depth of the mother water, from the world well, from the womb of the mother earth, there where the DD, AA is written in the runic disc calendar, the year, world and life tree grows up. The arctic cult tree, which encloses the polar circle North America-Eurasia in itself, is the light birch, the light tree, from whose bark the candle and torch, the writing material, the vessel and boat covering were made and from whose trunk to the spring the precious juice rising from the depth was won, the birch mead, which one drank in the birch bechem ("Birkenmaiem", u. a. Mus. Meldorf): so the bride and groom also to the wedding. For the birch mead gives fertility in marriage. Truly sacred was this tree, whose rods were used as lightning brooms on the house.

gables attached and used in all ritual acts, especially in three-part bifurcation as Y, in folk custom. It is the marriage oracle tree, both on St. John's Day and on New Year's night (that is, in the solstices = ®). Whose "May tree" falls down in the church, he dies in the same year according to the Nassau folk belief. This "May tree" of the Lenz, from whose trunk water of life gushed, apparently transferred its name to the ZA - rune. As an example of the cult symbolic, calendrical relations

Plate 99. no. 1. "Trinity Spring" *(Trefaldighetskälla)* near Löfmarken, Söderbärke parish, Dalame, Sweden, where a birch tree is planted. The ancient sacred cult custom, which culminated on Trinity Sunday (Sunday after Pentecost, like the Questenfest in Questenberg on the 3rd day of Pentecost) in the midnight silent drinking of the "mest lifgifvande" water, I can unfortunately not discuss here[24] .) Note the birch arbor built from two cross-shaped connected ß above the spring: the same "Maienlauben" are still built in Questenberg and once were also for the Merichslindefest near Nordhausen (Taf. 143).

No. 2 (cult water) vessels from the necropolis of Susa (pre-Elamite): at the edge a swan ornament, below a double water ideogram; then a shining, triple water ideogram, "the shining pool" (p. 74), on it the sign M; below again the double water ideogram. Note the sign connection in the pre-Elamite writing of Susa, where the year God-sign arises from the w or *tss* and the M (text fig. 50, no. 2-3, p. 306).

No. 3 Menhir near the village Obersteigen, Alsace, which owed its preservation to its quality as a boundary stone: the sun rising from the M 9- Further -(--sign (thus - "turning stone", "pierre qui toume", pp. 185, 209, 237).

No. 4. Hittite seal cylinder. From left to right: the god with one arm raised and one lowered, on the ß containing the sun (pl. 69), in front of him the water of life vessel, the split "year" fc>, the "two mountains" *(odrerir* in *Hnitbjörg,* p. 236), and a seated figure with a wolf's or dog's head, the "man-wolf," "who-wolf," the man in the ß (p. 235), or the dead-guide (p. 318), who is about to drink from the water-of-life vessel with a pipe (cf. pl. 130, no. 7). Above the god the "sky chariot" ["big bear, cf. p. (15)].

No. 5 Hittite seal cylinder. Teschub-Addad, the son of god, bringer of salvation and god of heaven, who emerges from the two mountains 00, and slays the winter demon (?), which he holds by the mop of his head, with the throwing wood (p. 228/229). In front of him the mother earth in the stone or mountain, the "mountain mother", Baba (p. 218); behind her the "old god" with the year spear, Y with O (compare plates 366-367). At the two 00 the lion *(ur)* with the hare, which is also in North America the emblematic animal of the savior *(Nanabozo, Minäbozo of the* Ojibwa, *Mänäboso of the* Potawatomi, *Mänäbus of the* Menomini, *Wâboso of the* Mascoutens), the winter white animal, which turns gray in spring and makes Y "male": cf. Plate 130, No. 4, Apollo, the Python-Slayer and the Hare with the Sun (= Easter Hare with "Egg" pp. 70 and 132).

No. 6. Babylonian seal cylinder (3rd millennium BC). The sun god Shamash, the horned one, rises from the 00, between the open wings of the gate of heaven, in his hand the saw. On the left (or on the right) the world tree.

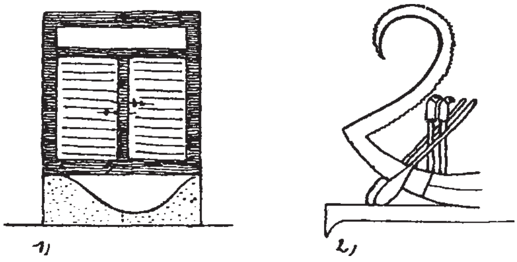
No. 7. Babylonian seal cylinder (3rd millennium, Weber, No. 382): Shamash, the horned one, with saw in hand emerging from the 00 between the open heavenly gate wings; on the gate wings, left and right, the lion = *ur-ur.* Adorant with bull (?).

No. 8. Babylonian seal cylinder (Ward No. 244), the same representation as in No. 7. Left and right of Shamash world or tree of life representations (cf. Plate 147, No. 6 and Plate 139, No. 27).

The "saw" (sassaru) of the sun god Shamash is the tool with which he opens the closed gate of heaven, a symbol which has been transferred originally from the yearly course just as again to the daily course in the Orient[25] . Shamash splits therefore the 0 fl and originally with it the (D : compare the spring equinox custom, "sawing the old" (p. 269). That Shamash leads the split year d or f>, so-called "staff and ring" as badge, we have already seen in plate 35, no. 9. The representations of the Babylonian seal cylinders show the god with the ^-sign above him, sitting between the |> <1 (pl. 333, no. 5), or sitting with the saw and the "dome" |-, the axe-staff (dagger-staff), the symbol of the year-splitting (cf. pl. 285), and in addition the world tree (= pl. 147, no. 5). This symbolism is of Sumerian origin. In a hymn to the old Sumerian god *Enlil,* preserved in Sumerian and Assyrian versions from the 3rd and 1st millennium B.C., part of whose characteristics and functions later passed over to the Babylonian sun god Shamash, it says: "You move the doors of heaven, you pull out the bolt of heaven. The lock of heaven you cut; the lock of heaven you tear out."[26] -

Enlil, who was already mentioned in the cosmic triad Anu, Enlil and Ea (p. 195), is enthroned on the country mountain *(Ekur),* the "bond of heaven and earth" (markas samè u irsitum, CT XXIV, 39, 4). He is the lord of the earth, the lord of the lands, the holder and guardian of the tables of destiny. "From the mountain of the sunrise to the mountain of the sunset you are the lord of life on earth," says a Sumerian hymn of the 3rd millennium BC (CT XV, io)[27] .

That here still an older relationship from the epigraphic culture area of the Red Sea, Arabian Sea and Persian Gulf is present, results from the Egyptian cult symbolism, which represents the saw at the stern of the sun barque of Re, who enters in the evening on his underworld journey into the 0=0, the "mountains of the west", and emerges in the morning from the "mountains of the east" again (text fig. 56, No. 2)[28] . In this connection it is of importance that also the Egyptian tradition of the Book of the Dead, like the Sumerian-Babylonian, still represents the sun gate in the two mountains where the "coming forth in the daytime" rOi takes place (Textabb. 56, No. x)[29] .



Text fig. 56

It is to be taken into account that the oldest stone-age saw is the jagged flint blade and likewise the Neolithic sickle of the North-Atlantic pre-dynastics of Egypt is a crooked wood with embedded flint jags, as it is still sufficiently known to us also for the later time from a series of finds Therefore the sickle saw at the stern of the god-sun guiding boat. And it is significant that the two mountains of the west are written in the Book of the Dead also as^g^CWlm^nM *(Manu* - thus - M w) with the ideogram of the sickle (see further below p- 328).

Quite clearly the Sumerian and Babylonian hymns let the coming forth from the HD = from the water M, from the "place of destiny" *Dul-azag* (p. 224), as original winter solstice

The hymn in two languages (VR 50 and 51, Schollmeyer No. 1) to the Sumerian light and sun god Babbar. The great bilingual hymn (VR 50 u. 51, Schollmeyer no. 1) to the Sumerian light and sun god *Babbar* (cf. his hieroglyph plate 69, no. 22) starts:

> Babbar (Samas), when out of the great mountain you come,
> When you come out of the great mountain, the mountain of the spring cave (kur gal kur idim-ta), when you come out of Dul-azag, the place of destiny, where heaven and earth meet, when you come out of the bottom of heaven: then the gods will come before you for judgment -.

Another bilingual hymn (K. 256, IV R 17, Schollmeyer no. 2; vgL no. 7) lifts:

> Great hero, when you emerge from the center of the shining heaven, mighty hero Babbar (Samas), when you emerge from the center of the shining heaven, when you put the key peg into the lock of the shining heaven, when you loosen the bolt of the shining heaven, when you open the great door of the shining heaven, when you push away the noble gate of the shining heaven, then (Anu) and Bel pay homage to you full of rejoicing,-----------------------------------

The hymn (Schollmeyer No. 8) states:

> The hero, the great hero, the lord who makes the destiny determinations, Babbar (Samas) from the rise to the decline the mighty hero (is you). In south and north - in the lower sea, - in the upper sea the hero (is you).

Here also the cardinal direction, the orientation of the (D -year in the 00 is still preserved as south-north = "below and above," in the sense of the face circle solar year, as in the Babylonian hymn (Schollmeyer No. 18), where it is said of Samas, the lord of the c||> and the 00:

> Samas, king of heaven and earth, steward of the superior and the inferior, Samas, to revive the dead, to loosen the bound, is in your hands! Incorruptible judge, leader of mankind, high scion of the Lord of the shining rising, mighty, glorious son, light of the lands -.

and in the hymn, Schollmeyer no. 22:

> Samas, king of heaven and earth, lord of law and justice, leader of the superior and the superior, to revive the dead, to loosen the bound, is in your hands.

The formula "leader of the upper and lower" (mus-te-sir ellâti ü saplâti) is his fixed name, like that of "judge of the sky and the earth". As the awakener of the dead, the god who emerges from the 0 0, from the "night of the hills", still clearly adheres to the northern memory of the Wendenacht. And it is significant that he is called "son", as "shoot of the lord of the shining rise", as "shoot of the mountains" *gu-ru-um kur-ra* (CMB 9234, Schollmeyer No. 35; cf. Sumerian X pp. 227 and 297) in the sense of the runic B *bergan* (p. 295) and thus becomes clearly recognizable as the son of the god of the Uri-Nordic myth.

"From the foundations of heaven you flare up" (Schollmeyer No. 4), and (Schollmeyer No. 5).

> Babbar (Samas) - the law for the people all' guide you!
> Righteous God in the heavens eternal are you!
> God of justice and wisdom of the lands you are, the pious you know, the wicked you know - Babbar (Samas), the exalted judge of heaven and earth you are. Babbar (Samas), the right of the gods you decide!--------------------------------
> - the exalted judge, the great Lord of the lands you are, Lord of creatures, Beneficent of the lands you are. -

From the same religion of the megalithic culture of Amur(r)u, the former "people of the West", who raised in Babylon the light god in the "mountains" Babbar-Shamash to the "exalted judge" and "god of the justice" again (p.221), also since the time of Moses the symbol of the holy mountains as the "house of God" *bét-el* *£ of the* Israelite religion had come down. It was the symbol of the I-A-U-God, which had remained also to the Jahu and Jahve. In the 6th main part (p. 173) we have got to know these "mountains of Yahweh", from which the four hawsers of wind in the four colors of the direction of the sky as parts of the year (= old-Nordic *att}* emerge (Sahariah 3,10 and 4,5-10). And if "the mountains of Yahweh" or the "mountain of Yahweh" (Gen. 22:14, cf. Ex. 4:27), the cult site *Moriah* (p. 184) is called "Yahweh sees" or „-elöhim sees," we know from Sahariah 3:9 and 4:10 what the "seeing of Yahweh," the God in the "mountains," the *el-* or "7-God," is: - it is "his seven eyes" "that sweep the whole earth" (p. 133, cf. pl. 145, n. 3, pl. 141, n. i-5 and 9-10).

As in the Sumerian-Babylonian hymns, so also still in the Israelite tradition these "mountains of God" are the symbol of the "righteousness of Yahweh" (Psalm 36, 7), the "dwelling place of righteousness, you holy mountain" (Jeremiah 31, 23). For in the stone circle, the holy "church", the "Gilgal" (p. 182, cf. pp. 81-82), in the "two mountains" the greatest finding of justice of the year took place at the main festival, the Julthing, the illumination of the true sense of justice with the inner experience of the new becoming of light, the rta.

We will examine in the next main section that Israelite tradition of the "House of God" *bet-el*, a legacy of salvation from the North to the Orient from the "people of the West" whose blood, even in the racial mixture following Israelite immigration, still remains the spiritual source from which the religious high notes rise, as in the opening of the 121st Psalm: "I lift up mine eyes unto the mountains, from whence cometh my help."

And as Shamash emerges from the two AA, between the *ur-ur,* the two "lions" = "dogs" (wolves), so we find on the traces of the ship with the J, .man"-sign as emanation of the prehistoric Arabian Sea culture circle the same motive still in the permanent tradition of the modern Indonesian cult symbolism.

N. 9. seat mat of the Aru Islands, Indonesia, with ancient cult symbolic ornamentation (cf. pl. 91, no. 10 and pl. 19, nos. 32-33, pl. 18, no. 37): the sun between the A A and the two dogs *{ur-ur, ul-ul,* p. 219).

Plate 100, No. 1: Bowl, excavation find from Awâtoli, Arizona (Mus. f. Völkerk., Berlin). Old Hopi pottery. The switching hand of the Son of God = the 5 pre-Jult days, epagomena (cf. plates 431-440, main section 41). At the joint the "mountain" rune, in the characteristically winter-sun inverted writing; above or on the "mountains" the "radiating water" ideogram, under the ber-the sun. It is the direct illustration to the Eddic tradition in Sigrdrif omâl (Neckel 9):

Bjargninar skaltu nema ef pü bjarga vilt ok leysa kind frâ konom;
â löf a paer skal rista ok of liiSo spenna
ok bilSia J "â disir duga.

Bergrunen cut if you want to salvage
and solve the fruit of women;
Carve into the hollow of the hand, stretch it around the knuckle, and call for help from the Disen.

Here is a play on words between Old Norse *bjarg* and *berg* "mountain", Anglo-Saxon *beorh, beorg* "height, burial mound" (cf. engL *barrow "*burial mound") etc. and *bjarga* "bergen" "to free, to save, to help". The *disir,* the White Women, who give life at the root A of the "tree" or to the people, where the "well" D is (p. 225), are the "mothers" of the *modraneht* "mother night" or *haukanott* etc. "hill night" or "hag night".

In the 6th main part (cf. text fig. 29, p. 174) we got to know the "one hand" of God, the "one-handed God" (p. 210), the symbol of the 5 "pre-Jult days" of the turn of light and life, which is located at the D or in the DD (cf. plate 101, no. 14) and brings the new "year", the new life. We will come back to this in detail in the 41st main part.

No. 2: Bowl, excavation find from Kuwiki, Arizona, Old Hopi (Mus. f. Völkerk., Berlin). The 2 "mountains" with the sun holes, below the sun (cf. text fig. 55, no. 2b).

No. 3. bowl. Excavation find from Stone Axe Ruin, Arizona, Old Hopi. The sign of the 2 "mountains" with the Arctic "Ulo" symbol (cf. pp. (12), 65, 209, 249, main section 36) in the "radiating" D, from which the pair of arms of the resurrecting Savior and Lightbearer emerges: vgL pl. 93, nos. 8, 16, 19; pl. 95 no. 1, further main section 27, pls. 285-289.

No. 4: Finds from the early dynastic royal tombs of Abydos, Upper Egypt. Tomb of King Zer-Ta. According to my view presented to pl. 94, 5 and pl. 95, 6 - the hand in the two mountains CD , in the "radiant" D.

No. 5. representation from Codex Borgia *(Seler* vol. II, plate 54): *Tlauizcalpantecutli,* the Venus god (evening and morning star) hurls, the killing spear at Tezcatlipoca, the calendar and sky god of the dying sun, who is in the sign "serpent" (coatl), in the two mountains from which the water with the spiral shells bursts forth (vgL pl. 80, nos. 4 and 5, and text fig. 43, nos. 7-8, p. 289). He is the illustration of the 2nd Venus period, where the here owl-headed Stemgod rules in the south. According to the Anales de Quauhtitlan it says: "In the (IX.) sign *couatl* "snake" he shoots the rain, it will not rain"[31] .

As we have seen above, plate 80, no. 7, Tezcatlipoca in the f], in the "greenwater", is also the "one-footed" (= "one-handed").

Thus, according to Mexican tradition, the two "mountains" are also located in the *south.* Their particular deity, *Tepeyollotli* "heart of the mountains", is the god of the caves, of the interior of the earth, of the west, where the sun enters the "cave". He is represented in the form of a "barbarian" god, with a long chin beard, two parietal bulges (=the "horned one") and blowing the conch shell hom (= midnight, cf. p. 281), as the 8th or 9th of the lords of the hours of the night, in leaf I Cod. Fejérvary wrongly assigned to the north, instead of the *south*[32] . The Mexicans consider the mountains as the containers of the waters (i.e. *AL* = M)i the mountain cave *(oztotl)* was at the same time the water cave *(aoztotl),* as we have seen in pl. 80, from which in the hieroglyphs the stream of water emerges. The mountain god, the *Tlaloqué* (plural of *Tlaloc,* the water and rain god, cf. p. 281) or *Tepictoton* ("little ones, shaped ones, kneaded ones") was brought to the first annual festivalQwawfiZ ewa,,TheTreesRise" (beginning of February) that sacrifice of the children (*tlacaleteuitl),* at which the poor little victims also received the rubber-painted papers (*teteuitl)* with the Ä sign put on, and the priests carried the cross flags and blew the conch hammers, the center power hammers (pl. 168, no. i-2). All this is actually winter solstice symbolism in connection with the deity in the "mountain", which is supposed to donate the water bringing fertility (Ä). Therefore, the wide neck loop *{tlaquechponyotl)* is the badge of the earth, mountain and water deities as the bestower of fertility. The winter or annual origin of this symbolism is still clear from the shape of the symbolic sacrificial cakes, Gebildbrote, which were offered to the mountain and water gods at their festivals: they are those 2-shaped *xonecuilli, which are* depicted in the Codex Magliabecchiano XII, 3, fol. 81 and completely correspond to the today still full-fledged Skadinavian and further Germanic Julbrot. Unfortunately, I cannot treat the 2-symbol (italics of $) in this work (cf. among others plate 34, no. 2, plates 341, no. 6-7 and 342, no. 12 and further our text figs. 25 and 26, p. 162 u. 163). Like the ancestors, the present-day Huichol Indians of the state of Jalisco in Mexico (pp. 109/110) still make the same, small hard-baked cakes, called *papa tulil, from* corn as rain offerings. Of the forms in question, besides 2, among others, the following are mentioned: p *tautsa* "fire-stool", @ "face, ring-disk, sight-tool" (= Mexican. *tlachieloni,* cf. pl. 23, nos. i and 3, and p. 110), (9 or @) "snake", "feather-snake" (cf. pl. 190, nos. 3a-b, pl. 182, and pl. 128, no. i)[33] .)

In the form of the "worm layer", the "feather snake" (= year snake) these Gebildbrote *Eecatotontin* were made as a symbol of the mountain gods to their feast *Tepeilhuitl* "mountain gods festival" (in the 13.of the 18 "months" of the year), as well as at the every 8 years (! = ® *dagsmark)* in the late year celebrated festival of the water doughnut eating *(Atamalqualiztli),* the festival of the rejuvenation of the Lebensrnittel[34] ,) whose details (the "snake eating") also-like the cult symbolism-again after the north (Pueblo-Indians) lead back.

Incidentally, Mexican mythology also directly provides the text to the cosmic symbolism of the Old Hopi (pl. 100, no. 1) and the rock paintings of Chili (text fig. 55, no. 1), to our motif connection M and M- According to "Historia de los Mexicanos por sus pinturas", the Codex Fuenleal, *Tlaloc, who* has his residence on the *crest of* the *mountain ranges* (M-motif), where the clouds lie, sends from there both the good water, which makes the seeds grow, and the evil, which drowns the seeds, the cold, which freezes the fields and the snow, which buries the sprouting seeds under its cover. The originally winter-solar meaning of the god in the "mountains" and in the,,water" (ZÄ and M) proves itself from the symbol of Tlaloc, an eye surrounded by darkness on the top of the head, which was already treated in related form in Taf. 80, No. 6.

Plate 100, nos. 6-7. Gallic gold medals before Jul. Caesar. No. 6 found at Cesnyien-Cinglais (Calvados). "Horse-Man" (Greek *kentauros* = *Aex* detaches, kills the bull), above it held by the charioteer the "Two Mountains" sign in the rectangular script (cf. Plate 90A and Plate 101, No. 15), i.e. the formula M "Mountains"-"Horse"-, .Man" of the long runic series. The "man-steed" hurries, as on most similar medals, to the gj held out to him, the year and winter solstice sign, □ and X or N or X. the earth, mother house or grave house symbol, to which I return in detail in my Palestina book (cf. also pp. 232 and 213, text fig. 35, no. 5a and 17b, and p. 56). Under the horse the winter-sun "harp" *(crwt, chrotta* cf. "Rising", pp. 162-165).

No. 7. medal of unknown origin (Baiocasses or Bodiocasses? Mus. Lyon). The god with the *crwi-Harie,* one foot of *which is* in the two "collapsing" mountains: Motif of the chipped "heel" (cf. pp. 235/236) or the "one-footed" in the A or DA.

Plate 101: *The journey of the Son of God (savior, culture hero) through the "two mountains".*

The last monument leads us to the conclusion to the motive of the two, colliding mountains, the,,Hnitbjörg"-, "Plankten"-, "Symplegaden"- motive etc., whose mythological discussion is unfortunately not possible for me here for reasons mentioned. From all details it is clear that the Hellenic motive is originally that winter sun calendar symbol A A, *AA>* nn etc., which may be transferred much later also into the ecliptic constellation symbolism. And it is questionable whether the designation of the Symplegades as *kyaneai* (xuaveat) "dark blue" here is not also connected with *kyön* (winiv) "dog" word-, symbol- and myth-historically originally, with the "dark" color of the "dog" in *ur (ur)* or *ul (ul),* the winter-sun-guide through the underworld (p. 215/216 u. 235). Also Jason, the Argo-guide, who fetches the "golden flow" (the winter-sun-turned-ram) at the "tree", as Kadmos overcomes the guarding "snake" with the assistance of Athena, the,.alphabeterfinder" (plate 122, no. 5),is "one-shoe" (*monosandalos),* has lost his shoe in the "water" (= A). His ship, the "Argo", manned by 50 (!) heroes (cf. "Aufgang", p. 151 et al.), is damaged at the stern (= heel) during the passage through the Symplegades.

The "journey" through the AA, AA> nilusw. is now sufficiently handed down to us from the prehistoric representations in the rock drawings of Atlantic Europe and namely as the oldest attestation in those winter-solar cult caves of the Magdalenia, around the Bay of Biscay, Pyrenees area, like (Font de Gaume (No. i-3), representations which were interpreted earlier as "tree-tent dwellings", then as "animal traps" in the prehistoric exegesis. These signs of Font de Gaume, which are also connected with the winter-solar and symbolic sacrificial bull (cf. main section 44), represent the hieroglyphs of the or J-god in the dugout, also with stern attachments (nos. 3 a-c). Thus, the sign connection 3 a-b corresponds to the formula from the inscription of La Madeleine (no. 4a-b), which was treated above (text fig. 52). A nice evidence is brought by the cave of Pasiega near Puente Viesgo (Santander), which transmits the dugout with the double A A the feet of the god and the sun 0 as wall painting (see main section 23). These double "Ur" arches also appear in the cave of Montespan (no. 5), whose inscription was mentioned above (p. 283, cf. pl. 200, no. 9): cf. also pl. 82, 3a-b. The Scadinavian rock paintings of the Younger Stone Age and Bronze Age now contain the immediate permanent tradition of the Atlantic-Southwest European cave paintings of the Younger Diluvian, the Arctic "Thule" culture of the Magdalenian.

No. 7 Tegneby, Tanum, shows the winter-sun and death-guide ship with the tree of life I between the two AA as in the depiction of the cave of Pasiega (no. 6, cf. pl. 94, no. 2); no.8 Backa, Brastad, also shows us the ship (with serpent stern!), below the 'J'im m (cf. 9 a-b) with year and dagswwrÄ sign, above it the ^ sign, the sun 0 and the feet
God, as in the Pasiega Cave, and the (^) year sign.

No. 10. Ryk, Tanum (not Skälv, Ostrogothia, cf. pl. 83, no. 14): the son of God of the Y *(skipa skreytir,* p..79) with the hands of the cross as year-god (cf.pl. 83; nos. ia and 9) in the escort ship with the AA. As will be discussed further in main section 49, Thor's image still decorates in the saga time the stern of the ship: he, the "thurs ass", the "giant nose", was the god who had passed through the mountains and broken the rocks, as Swein in Drontheim tells his son Finn (Fom- mahnaspgur II, 201). The "Donnersberge" in Germany are sacred to him (p. 300), as he lives in the mountains according to Swedish folk belief. As his mother therefore also *Fjörgyn* appears, the "forest-covered mountain" (to got. *fairguni* "mountain", angels. *fier gen-,* althochd. *Firgunnea* ("ore mountain"), Celtic *Hercynia silva,* etc.), or the *Jörd* "the earth" or *Hlodyn,* which is known to us from Frisian votives as *dea Hludana (*to *hlada* "to charge, heap", *hlâd* "heap of earth"). He is therefore the god from the two flfl, the "hill night" or "muttemacht", in which he is 0 *belgbunden Thor,* bound in the "bellows (womb)" (plate 2, no. 32, cf. p. 72). For the light-god, the god-sun-son Bel-Marduk in the mountain cf. the Passion of the Lord mentioned in main part 8 in the context of the Babylonian New Year (p. 224) and the "Bergen-Mother", p. 218.

The rock splitter who liberates the *waters* is also the solar healer of the Rigveda, Indra, the vanquisher of the "serpent from the bottom" *(ahi budhnya)* or *Vrtra.*

The motivic details of the dragon fight, as the Rigveda still transmits them, are: Indra defeats the serpent, the dragon, Vrtra, who lies on the mountains and in the darkness holds the waters embraced, as his name also expresses it as "Umfasser" (n-motif, p. 263) Indra splits the mountains nO" the rock (the Egyptian ‚|f Y~' p. 127, to which we shall return in the 31st principal "Dom- God"), frees the waters, or the "cows," which soon appear as the streams of water, soon as the nights or days, and causes the dawn, the light, the sun to proceed in the sky.

I, 32, i. Now I will announce the heroic deeds of Indra, the first ones that the mace-bearer did. He slew the dragon, burst open the *waters*; he split the *bellies of the mountains.* 2. he slew the *dragon* that was encamped on *the mountain.*

When you, Indra, slew the firstborn dragon, - when you created the *sun, the* sky, the dawn, you never found your master. 12. You conquered the cows, you conquered, O hero, the Soma, you set free the seven rivers to run.

IV.9.2 Thou hast slain the *dragon that encircled the flood, thou* hast furrowed the all-evening rivers. 3. 3. the gluttonous dragon, who should not be awakened, who slept unawakened, who besieged the seven rivers, you, Indra, cut him with a club in a *jointless* place. 4. Indra - forced the strongholds, offering his power on, he cut off the *wings of the mountains* (n fl motif).

I, 56, 5. When you slayed Vrtra in the battle for the *sun in* the frenzy, O Indra, you let out the flood of the waters.

V, 32, i. Thou didst break up the *fountain, thou didst clear the* channels, thou didst give rest to the constricted waves; when, Indra, thou didst open the *great rock*, thou didst release the current, thou didst slay the demon.

2. thou didst set free, O thunderbolt, the *wells which* were blocked at times, they, the *udder of* the *mountain* (p. 299-300, 304), when, strong Indra, thou didst slay the *serpent* which lay there carelessly, thou didst attain power.

5. The one who sat down according to his will, the one who seemed to be firm, he hit in the switches; as mighty thou, after enjoying the intoxicating potion, in fetters hit the one who started in the dark.

6. And him immediately, who lay there swollen, who grew mightily in the sunless darkness, him the bull, intoxicated by the Somasafte, struck to the ground, Indra, flinging him high down.

VIII, 45, 30. (Indra), who split the Tripoka the broad mountain with wide lap and created free way for the cows (see also II, 11, 2).

VI, 17 (To Indra for the Soma drink). 5. through which refreshed, the sun and dawns you illuminated

You have shattered all that is solid; the great rock which, Indra, sheltered the cows, you have pushed the stiff one from his seat (cf. V, 30, 4).

Indra, intoxicated by this sweet potion, with the club in his hand cut the dragon blocking the flood and made that the refreshments of the rivers dispersed like birds to the feeding places. 3. The mighty Indra, the dragon-slayer, drove the flood of the waters to the sea. He produced the *sun,* found the cows; he regulated the *order of the days by the night.*

All these details, however, can only be explained from the Uri-Nordic myth, where the smallest coil of the "worm layer", the ß-serpent of midwinter and the winter solstice, at the time of the ß ß or M-sign, keeps the water enclosed in winter rigidity and the son of God, the bringer of salvation, after overcoming the serpent, brings the ß *ur* "water" (cf. w in ß plate 68, no. 8f.), the sun again. That the ß actually represents the serpent turning to the winter sun, we will examine further in the 13th main section, plates 107-109. Also in other respects the mythological tradition of the Rig- veda confirms the epigraphic tradition of the motif circle ßß or AA or etc., M and or un(1 rO~i- That Indra with 3 moves the life and power potion, the Soma,

(Rv. V, 29, 7 and VI, 17, 11), which he wins in the fight with the serpent in the mountains, connects the Rigveda tradition with the Eddic one, where it is Allfather himself, no longer the son of God (Thor, Tyr, Uli), who bores into the colliding mountains, *Hnitbjörg,* as a serpent and drinks the life potion, the od-potion, *odrerir,* in 3 draughts from 3 vessels (Bragar. 3; the Dreizalil probably in connection with the "foot" of the world tree I cf. the 3 tons of mead which Thor drinks at the winter giant Thrym, Thrymskv. 24). *Od-in,* the god-father, is the lord of the pre-Jul- month or £ od-month, where the serpent is ß or R, the noose = the smallest solar arc = ß or ß ß (pl. 92, no. 1, pl. 232, no. 2, cf. p. 303). To this the Egyptian hieroglyph of the "mountains of the west" ~*^±*CHim3nu* is to be put (p. 321). It is these three potsöö *nu,* which in the cult of the dead, in the pyramid texts, denote the primordial water, the water of life, also (Unas 199, Teta' 78) or written with the celestial *arch* signnu , as hieroglyph of the Underworld and death goddess and the sky goddess *Nut,* as according to the Babylonian cosmogony Marduk made heaven and earth, above and below, the heavenly and the earthly ocean from the two halves of the primeval flood *Tiâmat.* For the water rises from the world ocean, the water of the deep to the sky as rainwater and returns in the cycle as heaven ocean, in Egypt the heavenly Nile, again to the depth of the primordial and mother water through the evening west, there, where the western-autumn formula *tts* M *berg-an* and *lagu the leohto,* the "shining pool" (p. 74) stands in the runic series. Also in the Akkadian calendar the month of the autumn equals was called *Teèrit,* the "month of the illuminating mountain". In the Babylonian myth *létar* enters the hell journey to fetch in the underworld the water of life *mé balâti* (also a designation for the "rain water") which awakens the dead, from the underworld goddess *Ere&kigal*, of which Ea and Samas are also the owners. As in the Irish tradition the great god-father, the "good god" or "hand-god" of the Tuatha, *Dag-da,* keeps the vessel of life-water in the underworld, the realm of the blessed. As "shining water", in which the "light of the lands" is contained at the winter solstice, the grave vessels of the megalithic culture and older bronze age of the north, probably as life water container, then also carry the rune M, Anglo-Saxon *dceg,* Old Norse *dagr* "day", "light", also in connection with the water ideogram (see main part 24, plate 264, no. i-2 and 5a-h).

Under the mountains, in the sacred rock, there is the "well of souls" and the "cave of souls" also according to Mohammedan mythical tradition[35] , as in Jerusalem the spring of souls under the üfon/aÄ-mountain was located. The tradition of late Judaism calls the " fountain of the water of life, the light one" (Ethiopian Enoch Book 22:9: ov f) jrr]yf] roü uSarog [rfjg^cofjcj èv âvrrö cpajrsrv'q)- But it is the "Son of Man," the "light of the world," who is "the Alpha and Omega, the beginning and the end," "the first and the last," the God of Q and A = 00 or AA (pp. 157-159) and "will give freely to the thirsty from the fountain of the water of life (at vfjg nriYfje roü vöarog rfjg QiifpJ" (Apocalypse of John 1, 8, 11, XXI, 6, XXII, 13).

The autumnal cult festival in the Second Temple in Jerusalem knew the morning sacrifice, the libation of the water drawn from the Silvah spring in front of the altar of burnt offering, where it flowed into a special channel in the so-called "foundation room" (Sukkäh no. 9). The purpose of the sacrifice was "a blessed rainy year" (Rös has-sanäh fol. 16a). This foundation space was the cave under the sacred rock, the connection with the primordial sea according to Babylonian Talmudic beliefs (Sukkäh 49a). The recipients were originally also the dead who come back to life from the dew of Yahweh (Isa. 26, 19; Deut. 32, if.) that moistens the mountains (Psalm 104, 6 and 13).

Let us now continue to follow the North Atlantic motif of the "journey" of the Savior through the "two mountains", which motif is not only valid for the winter solstice escort ship of the "man", the Son of God, but also likewise for the death escort ship = winter solstice ship of the people.

As has already been mentioned with regard to Plate 83, the two mountains can be depicted on or under the ship (No. 11, Skälv, Ostrogothia) or in front of it, as in No. 13 (Annebecks kulle); the latter depiction is interesting because it shows the emergence of the oo-sign from P 0 still in the transitional stage. The Norrköping rock drawing (no. 12) shows the feet of God, as in nos. 6 and 8, the outrigger canoe with the R otZZZ rune; further, among other things, the 3 dots ** symbol of Mother Earth [cf. text fig. 52, vessel inscription of Orchomenos and pl. 281, no. 3 the Old Sumerian representation of the All-Mother Earth, the *Baba,* with the X-sign *nunuz* (progeny) and the ** -sign, Sumerian *kur* "mountain" (akkad. *Sadu)*, "earth, land" (akk. *ersitu,* Barton 322], finally the 0 wr rune and the 8-sign. Also here the togetherness of R and 00 is still somehow expressed, as also of the R, with the D, which in the "long runic series" with the M replaced the D yr rune of the short runic series (p. 303, vgL also plate 92, no. 7 the R in the CI).

The Julschiff ofVallaöstergârd, Qville (No. 14) shows the "one hand" of God to the 00; No. 15 Bro, Tanum the rectangular shape (1(1 and the two crooks () (cf.Taf. 21, No. i-4), with the serpent. A particularly beautiful monument is the pre-dynastic rock drawing of Chor es Salaam, Nubia, already mentioned above (text fig. 47, no. 5, p. 298): the Son of God as the "twofold", the "twin", the pre- and post-winter sun turning one, holding the hand in the 00 (= no. 14, resp. pl. 100, no. i and 4a-b, pl. 92, no. i and text fig. 47), at the midnight or winter solstice escort ship of the horned serpent with the sun Q. We treat this North Atlantic motif in plates 132 and 133, which also bears in the later representations of the sun barque of Ra the symbol of the sun entering the mountains of the west and rising again from the mountains of the east QQJ (vgL plates 86 A no. i, and B, no. i-3). The hieroglyph rOi *Jbt* setting and rising of the sun on the horizon, is the transmission of the pre-dynastic winter solstice hieroglyph w or *Ab.* O or © (cf. pl. 104, nos. ii-13); its shift in a cosmic-calendar sense from the south to the west and east and the transfer from the yearly course to the diurnal course of the sun thus belongs to the later Oriental epoch. But even then the CiO are still in the old sense the entrance to the underworld, to the grave or mother house 'm in the waters (p. 212), as that hieroglyph i.e. the "two mountains" with the sun O, the tomb house fj of the Middle Kingdom still teaches (p. 318). In this sense, for example, the f^1 appears as a symbol on the sarcophagus of Seti I. And Horus, the son of God, the conqueror of Seth, who is identical with the serpent *Apophis,* the

Symbol of the underworldly nocturnal darkness (p. 318), *Heru-khuti is* called "Horus of the two or "Horizons i.e. Horus between the two mountains Jj *Bekhatet* and *Manu,* the extreme eastern and western points of the sun's course as rising and setting points.

The hieroglyphic spelling of these western mountains in the Book of the Dead -IWJ *mSmi* or *mSinu* is of importance, because the sickle saw is also represented at the stern of the sun ship, which passes through the, as we have seen inTextabb. 56.Horus, however, as the lord of thec±ci (= RR) is accordingly also called in the mythical glossary of a Berlin papyrus the "tenth" (Sethe p. 101, note 1), the "Dom"-god, who originally splits the RR with the 'j (axe) (vgL pp. 200, 212 and 265 and pp. 51-52 and 209) = the formula Pf], the split year <f> in the RR (pl. 66 and pl. 21, no. 6,
further plate 322). For the winter solstice Son of God as the "tithe" see also pp. 51-52.

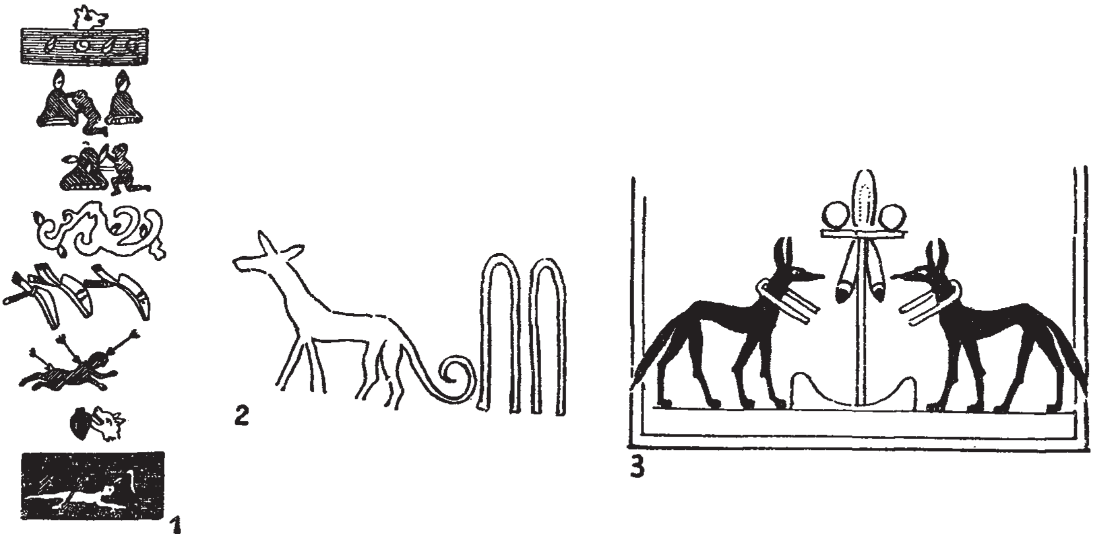
As we will examine in the 37th main part, in the "Book of the Dead" the two *dogs,* the guides of the dead with the R-sign at the neck, or later the two *lions of* "yesterday and tomorrow" are connected with the CS^) or cQo-sign, namely in that chap. 16 and 17 where the "coming forth in the daytime" is treated in the liturgy (p. 219). It is the same ur-ur tradition of the Sumerian-Babylonian monuments which was mentioned in the main section 9, where the two lions flank the Sun Gate in the R R (pl. 99, nos. 7-8). The winter solstice dog or wolf at or in the R or the R wr-wr (ur-ur) or *ul-ul (ul-ul},* respectively, we will follow as the Arctic-Atlantic winter solstice symbol on this side and on the other side of the North Atlantic. They are the guides of the dead leading over the great water, as they are still called in the death ritual of the Rigveda X, 14, ii: "To thy two dogs, Yama, the guardians, the four-eyed ones, who guard the way and watch for men, to these two deliver him, king." Also the Vedic tradition knows that one is dark *(syama),* the other *sabala* "speckled, piebald" (= two-colored), while the Avestic tradition knows the four-eyed, yellow-haired (= light) dog at the head of the Cinvat-bridge as guardian etc.

The American tradition, with which we will deal in the 37th main part, knows likewise from a dark and light-colored dead dog, in closest connection with the summer and winter sun turning and underworld myths, also as dead escort, which leads over the underworld water (= R *ur* „water"-motif).

In Mexico the dog, the tenth (R motif) of the 20 (= R R) Mexican day signs and represented by the image of the god of death or by the sun god, i. e. the sun descending to the dead, illustrated in the form of the dog *Xolotl* as an escort animal, which in Codex Vaticanus B, 29, 93 then also bears the R omament on the skin (plate 400, no. i-2) in the original sense of this symbol, which otherwise appears completely obscured in Mexican tradition.

The Mexicans also gave the dead a dog of red-yellow color in the grave (cf. p. 280). For our present motif investigation I give here as text fig. 57 three examples from the 37th main piece (plates 400-407).

No. i. Representation of the underworld stations from Codex Vaticanus 3738, 2: the ninefold underworld stream with the death leech dog in front of the colliding mountains; the obsidian knife mountain, the obsidian knife wind, the sacrificial death, the arrow sacrificial death, the death by sorcery, the deepest underworld (after Krickeberg). This representation is a direct illustration of the 6th section of the work, from De Sahagun, lib. III Appendix (pp. 296-299 of the Seiet edition), *Mictlan,* "Land of the Dead." In the death ritual described there, water is poured on the head of the deceased and a small jug of it is given to him between his clothes for the journey. Then one says to him: "With this you will come to the place where *the mountains meet,* and with this you will pass through the place where the *snake* guards the way" etc. - And he has a little dog as a companion, a yellow one, which wears a thread of loose cotton as a collar: it is said that he (the dead one) crosses the ninefold stream to the land of the dead.



Text fig. 57

Mictlan sets. - And after four years are finished, (the dead) comes into the ninefold (deepest) underworld. There is a wide water there, dogs are the ferrymen there. They say that when one comes, the dog looks out for him, and when he has recognized his master, he plunges into the water to ferry his master across. That is why the natives breed dogs very much. And they say that the white dog and the black dog cannot cross to the land of the dead: - only he alone, the yellow one, can cross the river. - And when kings and princes die, they make them swallow a green gem. And with commoners only a blue stone or obsidian: they say that is their heart (cf. p. 290).

No. 2. the winter sun wolfhound with the (1D- tomb vessel seals of Abydos, Egypt, early dynastic (after *Quibell* II, PL 6, 102).

No. 3. representation from the Book of the Dead, ch. 16a (Naville P. XXI): the two wolves, the "openers of the way" *Up-iiS-y,t* (cf. p.232),thedeadguides to the The dogs still bear the ("1-sign on their necks as determinative (cf. pp. 219 and 232 as well as 235-236). As we will see in the 37th main section, the dead is also shown there in the "worm position" (like plate 58, nos. 7-8) and the dog wears the n- or ^-sign on its neck.

The oldest Egyptian and Sumerian tradition *ur* = "dog", D and PI D, leads us back again to the North Atlantic area of origin of this winter-sun symbol, which is also clearly preserved motivically in the myths of the North American Indians.

According to an Algonkin mythe (Passamaquoddy), Glooscap, the healer and culture hero, through a narrow passage between two hills (= (3(3) which was guarded by two monstrous dogs which he defeated in battle[37] . In the tradition of the Shushwap from the North Pacific Coast, it is the eldest of the 4 sons of a primordial mother, *Tlë'esa,* who, transformed into a *dog, kills the* marmot that lives behind the two collapsing rocks and through them kills the people. Tlë'esa overcomes it by jamming his lance with the stone point between the rocks ff and HD motif), slays the marmot with the *hammer* hanging from his wrist, and revives it into the ordinary marmot, food for the people.[38]) (Also on the Hittite seal cylinders, the god carrying the hammer on his wrist appears with the dog). The whole thing is an astral winter solstice myth.

A Micmac tradition brings the Symplegades motif in connection with the two serpents of years () (p. 276): the way to Glooscap's realm leads between the heads ((3(3) of the two opposing giant serpents and then under the heavy thick wall of clouds which separates this world from the blessed realms of Glooscap. The wall rises and falls with spaces in between, crushing everything that gets under it. Only the good and strong of heart can pass through.)[39]

A Navaho myth tells of the divine twin pair *Nayenezgani* and *Thobadschist- schini,* which their two divine sister-mothers received from the sun *above* on the *mountain* and *under* the *water]all* (solstice motif, $ and (3). In search of the home of their sun-father they also move through the collapsing rocks and likewise through the two snakes.)[40]

Also another Algonkin myth (Menomini) of the healer Mänäbusch (p. 48,271,320) mentions the door of his wigwam, which always lowers itself and opens again[41]) and in the same way (with the Ottawa) is equated with the edge of the sky, which falls down on the edge of the earth and raises again.[42]) It is the people who undertake the perilous journey through it to the Healer in order to receive the "medicine of life" (oäzeziz motif, R-water; plates 101, no. 12 and 99, no. 4), the immortality water of the occidental tradition which, according to a modern Greek fairy tale, would be behind two rocks which soon collide and soon separate again.)[43]

The most northern testimony is the West Greenlandic Eskimo saga of *Kiviok (Kiviung), who* gets to the wicked old witch *Ursorsak* through the two alternately opening and closing *icebergs*, breaks the witch's rump by the stone on his chest and thus kills her when she settles on him with full force in the night.[44]) Also his kayak is damaged, like Jason's ship when passing through the Symplegades at the stern (= "heel").

This is the Asian conclusion of the ancient sublime myth from "ultima Thule", the parable of the mother and hill night, the Umacht of the year and of the life, whose deep secret renewed itself every winter sun in the course of the year. Every year, when in the south at the visual circle the "light of the lands" sank into the mother water, into the "Sund", and only the smallest running arc ß in the sky still described, there was the time, where the two winter sun standstill months, the "colliding mountains" ß ß in the rune disc calendar stood. Through them the revelation of God in time and space, the son of God and bringer of salvation, passes again, thus also the human being, when the deadly winding ß of the "worm layer" is victoriously overcome by the light bringer, the "dragon slayer", the new upward rotation of the solar running arc lifts again, the "mountains" move apart.

12. MAIN

"The Ladder to Heaven"

Wn the previous chapter, we already got acquainted with the symbol of the celestial ladder, as it appears in the pre-dynastic and early dynastic linear writing on the "two mountains" of the winter solstice latter are also used in formula connection with the solar year circle O or the 0 (plate 91, nos. 7-9) In the symbolism of the"Rimstab"-calendar, we find the ladder with the solar year circle o or the year sign (D in the summer-solar or half-year-symbolic of the post-solar month (July), the Anglo-Saxon*czjteraLitia*(p. 48), of the old-Nordic*Solmânudtr,,* solar month" (Skaldskap, 63), Danish *Ormemaaned*"worm mbnat, schlangenmonat" = month (cf. p. 203 and main part 18, plates 180-195).The ladder would be accordingly a calendrical symbol of the solar year 0 and reaches from the winter solstice upward and from the summer solstice again downward This would then likewise be expressed by the rock drawing at S. Francisco mountain, Arizona (Plate 50, No. 29), where the worm position, with the head of the horned worm*bottom*(to the south),depictedalong with the footprint and the ladder (cf. p. 222).In the symbolism of the descending half of the year of the Nordic „Rimstab" calendar, it appears once again in the X. Month as a symbol of the beginning of winter*(Winter-fyllet)*: on the 7th X., where also the hieroglyph of the lowering his arms god 'J', the *Ullr* or *Tyr,*stands the ladder is represented in a house ideogram with a double wall, which alsoshows the "south sinking sun" 6 at the bottom

If here - as with the entire symbolism of the rimsticks - equally an old-Germanic tradition is present (cf. the H-house with the | or f, Taf 71, nos. 12-21), then we mustassumea memory of the underground winter house (Tacitus, Germania, cap 16; Pliny, Historia naturalis (19J)[1] .

The comparison of the ladder, which leads through the roof into the inside of the house orleads outof the house, with the seasonal course of the sun, we canprovenow accordingly in North America like the Among the same Klamath Indians whose ancient „two hands"-face circle-sun year we examined in the 1st main section (pp. 42, 48), the winter house*lüldamalâksh* or *lulaldamalâksh,* a square log house thrown with earth, is also present, to which an outer ladder, g<z-*ulü'lkish,* and an inner ladder *waki'sch,* convey entrance and exit. The name *ga-ululkish* is derived from*ga-idola*, which in Modoc also means "sunset," "to descend,to godown hill or ladder" (literally - "to stop rising") and "mid-afternoon," as opposed to*ga-*="to rise, to go up"[2] .

Also the Pueblo Indians, who ownthe house with the inner and outer ladder as a place of worship *(kiwa,*cf p. 186), still know the ladder motif in the context of the calendrical symbolism of the face circle solar year s: the Hopi (p. 38!.) call*câka*"ladder" the 10th horizon point of the ascending solar year half:*tüyüka,* the 13th,. is then the summer solstice[3]Among the Tewa this symbol of the face circle solar year has been transferred to the constellations of the ecliptic and the name of an unknown constellation[4]And as we have seen in the 2nd main section (p. 109/110), the wooden step pyramid iscalled the ladder of heaven, ladder of the sun ([illegible]) by the HuicholtheMexican Sierra Madre[5] to the name of these calendar bars. The Norwegian dialectal *rimstav* "calendar staff", late Old Norse *rim* "calculation, counting" is related to that Germanic word "frame" (p. 27), which exists in ablaut form in Middle Low German, Middle High German *reme,* East Frisian *rim,* "the longitudinal beams of the roof", Old Norse *rim* "spear of a fence", Norweg. dial. "Stange, Spei- ler" etc., whose basic meaning is like ahd., mhd. *ram* "column, support" together with "frame", and in English dialect *rim* still means "ladder", "rung".

The fact that the "rimstick" semasiologically represents a "rung ladder" is readily explainable from the fact that the oldest ladder was the tree trunk provided with notches as steps, the Steigebaum or Kerbbalken. The oldest and best known evidence is an oak trunk with carved steps, which was found with a dugout (canoe) in the Neolithic pile dwelling at Dumbarton Rock, on the north bank of the Clyde in Scotland, where also that pendant comes from, which will be treated in Plate 384, No. 5.[6] Such standing trees or notched beams have survived in the Germanic countries to the present day.[7]

That the "Rimstab", the notched bar calendar, was now understood as year and sun ladder, is an obvious, self-evident comparison. And that this yearly and sun ladder as notched bar can originate *only* from the arctic, the "Thule" culture circle, already the further Germanic designation of this primal ladder, old-Nordic *stigi, stegi,* high-d. "Stiege", "Steige", points to it. I have already emphasized in the "Aufgang" (p. 561) the fact that "Stiege", "Steige" in German usage has the meaning of "20", "20 pieces", like the Crimgotic *stega "20",* and the English *score "*Kerbe" also means "20", thus originally a "row of 20 notches", like the Frisian *snies,* Dutch *snees* "row of 20", which belongs to *snijden* "cut". But all this points to the Arctic-Atlantic and Uranian year of 2X10 months, from whose cult symbolism the celestial ladder of 5 or 10 rungs = notches comes. And to close the ring, it is to be reminded that the word "Steige", "Stiege", comes from the same root as the Greek *stoichos "*row" and *stoicheion* "sundial-rod", "course of the shadow of this pointer-rod", "letter-row", "alphabet", zodiac-sign", i.e. the original row of the month-signs of the year (p. 95L).

Now let's look at the monuments first.

Plate 102. no. 1. interior of a half or whole underground or winter house of the Koryaks of Eastern Siberia, *llge-yon* "real house" or *yaya'ni.* The ladder reaching from the roof to the house floor is made of a split poplar trunk, with notched holes as footsteps. At the top is a crudely carved human face called "Old Woman" *(I'n'pa-na'-ut)*, a name we find in North America for the primordial mother, the night woman, Mother Earth. The ladder belongs to the protective spirits of the house and is the mistress of the house entrance. When the winter house is to be left and the summer dwelling is to be occupied, the See-Koryake asks the ladder not to let strangers or evil-minded people enter the house.[8]

No. 2. upper part of a Samoyedic world column. Western Siberia. This world pillar of the Ugric peoples of Siberia is a thin pole with 7 notches. In it the sky god is worshipped and called, so in Tsingala: "Exalted man, my father, seven-notched you are, a six-notched, exalted man you are". That the sky-god is called 7- or 6-notched, refers to 6 arcs of a sun-course-arc-year-division, respectively 6 arcs around the center, as .sky-ladder". In a second prayer, the sky god is called *Särjke* "light": "Seven-notched, exalted man, *Särjke,* my father, watching on three sides, my father" etc., and the world column is called the "sacred tree planted by him".[9] These notches also appear on the world-trees and sky ladders of the Altai Tatars, but are then 9 in number, probably originally the 8 arcs around the center (therefore =9 Himmelsscbichten etc.). In the shaman ceremonies a young densely leafy BirAew trunk (!) is used, which has been smoothed at the bottom and into which 9 deep notches *(fapty)* are cut with the axe, so deep that one can put the foot into it. The trunk is placed in the center of the yurt; its top, where the green has been left, protrudes through the smoke hole. For the Buryats, the roots are buried in the earth after the right *southwest* corner (sunset at the winter solstice). The opening of the yurt is always directed to the east, to sunrise. The yurt itself represents the canopy of heaven; the birch tree, the sacred tree of light (pp. 319-320) symbolizes the "door god" *(udesi-burchan) who* opens the entrance to heaven for the shaman. For at the notched trunk the consecrated one undertakes the heaven journey, climbs into the treetop, while he worships the gods loudly.[10]

There is now the notched bar as world column and celestial ladder, in visibly numerical division of the. Face circle or sun course arc jabres. Because only in this sense as a calendar staff, as it is also

No. 3 a-c, which are the notched logs of the Pima Indians (cf. p. 13), the notched log could receive this cosmic-symbolic relation. And in this relation it can only be of North or Arctic-Atlantic origin, and was brought to the South and East with the dugout canoes of the Sons of Man, just as the further "Holy Urschrift", the symbolic signs of the Year-God, the Sky-God and World-Spirit. On the traces of the ship with the Y-sign, the following monument is mentioned here as Indonesian radiation of this western primal culture:

Plate 103, No. 1 Nicobar Islands. Painted picture *(Henta-koi) on* wood, made on the occasion of a case of illness according to the shaman: upper part with representation of the sky = ßspeichige sun wheel with ascending and descending sky or monthly ladder. Year wheel cross (J) and hook or turning cross as a symbol of the "new turn". On the upper left still another öspeichiges year wheel.

No. 2. seal cylinder from Susa, Near East: the ladder of the ascending and descending half of the year, in between the sign -f- "middle of the year" (see Plate 22, No. 56a).

No. 3 Early Christian funerary lamp from Gezer, Palestine. The tree of life with the fxj sign growing up from the R (cf. pl. 95, no. 8); on the right and left the ladder of heaven, the 5 sprouts (= year of 10 months).

No. 4. reindeer hom fragment from the grotto of Lorthet, France (Magdalenian, Arctic hom and bone culture). Oldest evidence of the rung ladder sign: 6-, 4-, and 2-shoot.

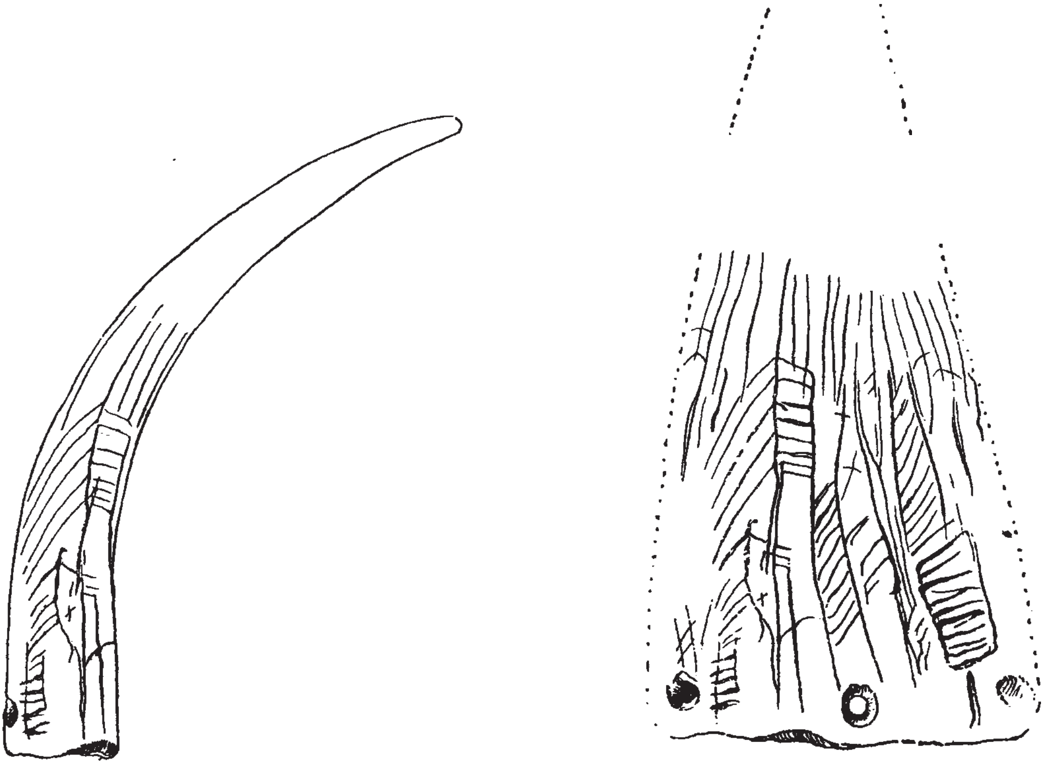
No. 5. representation of a reindeer on bone knife from Massat (Mus. Toulouse), with 5~and6spross ladder mark.

Following these young-diluvial monuments I would like to inform here still another small Hom, eye-shot of a deer antler (total length 22.5 cm) found in Lüneburg. About the age of the piece can not be determined with certainty. According to friendly information of the owner, Heim Regierungs- und Baurat Ed. Schlöbcke there, it was unearthed from the deepest foundation shaft during excavation work for a new school building at the Gralwall in 1890-92. Since also snails were found during this excavation, it is probably a layer disturbed in the Middle Ages.

It shows the characteristic "ladder" motifs, cross signs, and apparently the figure of God lowering his arms (?). At the opening there are two holes placed opposite each other. Perhaps the piece comes from the Middle Stone Age, post-glacial Hom and bone culture of northern Germany, the fading "Thule" culture, like the pieces Taf. 88, No. 2.

No. 6. archaic greek gem: ram with io-sprouted ladder and vessel of life water.

No. 7. Syro-Hittite seal cylinder from Gezer (c. rooo-900 B.C.): (from right) the ladder of heaven with the inverted vessel of water of life at the foot of the tree of life; the sun under the "radiant *ur"* O with the serpent, the fish and the scorpion. The whole seems to reproduce a winter-sunny stem constellation, with components of the symbolism of the ancient face-circle and solar arc year (wolf or dog, stork, deer and antelope?).



a) Gesamtansicht

b) the carvings of the hornrolledup representation

Text Fig. 58
The "Horn" of Lüneburg

8. Kyprian-Hittite seal cylinder (c. 1500-1100 BC). The stag with the 12 (?)-spired ladder of heaven on the tree of life (vgL main piece 15).

9. Hunnic blood offering vessel (Hermitage, St. Petersburg), with the Old Sumerian, pre-Elamite ideogram of the bull's head the horned triangle, Sumerian gw, *gud* "ox" (Akkad. *alpü, lü). The* bull's head carries between the horns the 12-stepped ladder to heaven. The horns are bent downwards and provided with spheres (sun ball symbols), a symbol which is already prehistoric-ancient European, but here cannot be pursued further motivically.

As the investigation in the IV. section "The Atlantic Stembild Ages" (main part 41-47) will show, the permanent tradition of a Jungdiluvian North Atlantic zodiacal imagery can be

Symbolism also in the Orient up to the old-historical late time pursue. It concerns the winter-solar constellation animal concerned, Ren or elk (Neolithic = deer), bull and ram, with the different winter-solar calendrical symbols: the "year" sign 0, or its cleavage forms <|t>, the hand or "comb" sign, the year, world or life tree, the D or 00 sign etc.; likewise also with the celestial ladder.

In the two following plates 104-105 the western and north Atlantic origin of the Him- melsleiter symbol in the Orient is to be explained briefly on the basis of some further proofs.

Plate 104. *The celestial ladder and the winter-solar Son of God, the* T *and* Y, the *year* 0 *or the year division in the "two mountains".*

No. i. That the celestial ladder at the winter solstice is in the 0 or A or the radiating "Ur", emerges from it again, is shown by the symbolism of the urn from Craam, Kr. Fischhausen, East Prussia (pre-Roman Iron Age), a) The 12-rung celestial ladder in the "radiating Ur" (see Plate 105, No. 3); b) the Son of God with the lowered arms, the 'f or "f.

Nos. 2-4. As we have already noted in pl. 91, nos. 16-19, this '{' hieroglyph of the Son of God appears in the symbolism of the "Rimstab" calendar at the beginning of the 3rd *att* as the beginning of winter (Winterfyllet). It is where the ladder of heaven leads down into the winter house (2b), with the "south sinking sun" (2c), the "mother earth" sign and the crook (2d); where the "2 mountains" of the long runic series stand (no. 3) and the "year" sign (no. 4).

No. 5 Kyprian seal cylinder. The god lowering his arms appears here above the "Hag" or "fence" sign (cf. text fig. 27, pp. 166 and 167, text fig. 37, no. 2), next to it the ladder at the foot of the world tree with the two suns of the halves of the year, the turn, and the bull's head.

In the Jul symbolism of the "Rimstäb" calendars (cf. plates 44-45) the winter sun (6b) is represented with the year circle o (6c) or the year sign <J> (6a), and we find, as determined in the previous main section, the "two mountains" sign D fl still as older Jul on ii. I (n. 7). In the "solar month" or "worm month" §, the one after the summer sun, the 5 rung celestial ladder of the descending half of the year with the year sign $ appears again (No. 8).

No. 9-14. We have likewiseinTaf. 91, No. 6a-b already been able to establish that the year 0 splits in the two "mountains" CD or w, or that in them God stands with the Q "year" posture of the arms (cf. pl. 1; pl. 7, No. i-3, further pl. 302). The tradition of the Neolithic rock drawing of Eira d'osMouros, Galicia, on the Atlantic coast of the Pyrenean Peninsula (no. 9), finds its continuation in the pre-dynastic tradition of the Abydos funerary vessels: we see the winter-solar symbol of the "two mountains" in the same winter-solar reversed writing (cf. Plate 90B), in connection with the 5-shoot celestial ladder (No. 10), the 0 "year" sign (No. 11), the solar year circle Q (No. 12) and the 4-shoot celestial ladder (No. 13).

Finally, the sign "Man" Y is on the 4-shoot ladder of heaven (No. 14).

This grave symbolism speaks clearly enough: the ladder to heaven stands at the "two mountains" where the year 0 begins and the "man" Y rises, the reborn god of light ascends to heaven

No. 15. This North-Atlantic tradition of the predynastic grave symbolism is still confirmed by the later Egyptian cult symbolism. On the ceiling of the kiosk of Dendereh the hathoric temple is depicted in the middle of the world and namely in the *CD* "two mountains", as already mentioned in plate 98, no. i a . These two mountains with the world-, year- or life-tree on the two arches (originally probably the pre- and postwinter-sun-tree, the up- and down-growing tree) are those, which according to the later ancient Egyptian cosmic symbolism in the west **22 Wirth, Urschrift Textband**

and east of the horizon carry the sky (Totenb. Pap. N ü 108, 2; 149, IV, 2; cf. Metternichstele Z. 84). In the Pyramid Texts the wish is expressed that the deceased may be preserved in heaven, like the mountain, like the *shnt,* Pyr. i559d, in which formula then the appear. The latter word *shnt* is just determinate with "stone" in the passages in question[12] . The OQ stand further as determiner at the verb P r*^ *smn,* which indicates the persistence of the sky on its support ' A/XAAAA
(Erman-Grapow: Wörterb. der ägypt. Sprache IV, p. 131L). These supporting pillars of heaven, four or two in number YY, are mentioned in the pyramid texts, so Pyr. 1762: "N. N. descends at the *hpw-t,* after having ascended the ladder." As *Block* also assumes, this can refer in a text of the sun god Re only to the east and west and are according to the interpretation of *H. Kees*[13] , the *hpw-t* the "climbing trees of Amon-Min". Here still visibly a tradition to the climbing trees or notched beams is preserved.

The Theban version of the Book of the Dead names in ch. CLIII A (lines 34, 35) the ladder as created by Ra, the sun god; and in a text on the pyramid of Unâs (line 579) Râ and Horus on both sides of the ladder help Osiris*, Uslr,* the winter-sun god in the underworld, to climb it. In the text of the pyramids of Pepi I (line 200) and Pepi II (line 936) the ladder is set up for Pepi and fastened by Khensu, Âahes, Tetun and Sept, the gods of the south or southâni gods[14] .

That the gods of the south are connected here in Egypt with the south there, the Sudan, is a local localization of the original cosmic mythe in the later tradition. For the original version it results that the sky ladder from the *south from the* two *mountains* as sky support represents the way of the sun god and the risen dead.

If we now take the early dynastic symbolism from the royal tombs (No. 16 and 17), we see in the tablet (time: king Narmer and Men), No. 16: the 6-rung ladder to heaven at the tree of life, the split year signs ff at the fence or Hag (compare No. 5) and the fish as an indication of the water. So the ladder leads out of the split 4> or CD , out of the water again upwards.

No. 17. The three-part representation of this tablet shows above the sun nave with the openwork, bent-over stern attachment (cf. main piece 49, plate 519), below the ladder, next to a fence-like structure with gate (enclosure of a place of worship). Out of this fence or hag protrude the same split year signs M and the two arrows crossed as X above a shield. The latter are the symbol of the goddess *N-t (Net, Nit, Nëilh)* or Qor or
alone

also (Pyramid Unas 67), a designation that since the Middle Kingdom has also been used for the primordial water

ÄSÄSÄ" *~t (groove)* is occupied. This ' ^vv ' *n-t* is also determinative for, ‚6" and denotes the,, sixth" (Ermann-Grapow II, p. 197). For this sixthness cf. p. 128, text fig. 14, further pl. 69, no. 16, pl. 77, no. 35-36, pl. 92, no. II bz w. pl. 93,no. 22: it is the: ■: or year and god hieroglyph on or in the D or 0CI, tn or co, w etc. For the goddess *Net* was regarded as the feminine principle of the moist primordial matter, which gave birth to the light from its dark womb and initiated the first act of the world creation, as the night, which gives rise to the daylight, as the winter, which precedes the summer, as the *lower* hemisphere, which gives the light child to the upper, as the mistress in the realm of the dead, which awakens the dead to new life[15] . Both the arrows crossed as X, as the>"=^ sign belong, however, to the Umordic winter-solar symbolism of' Mother Earth (p. 146). The latter sign >-=<, which expresses her name, is the 22nd rune of the long runic series, the ideogram 0 "heaven and earth", of the "hieros gamos" (cf. main part 19, plate 196)[16] , which in the obscuration of the later Egyptian tradition became the azzs "weaver's shuttle". It is the net already in the

6. main part in connection with the relief ofTel-es-Sâfy, Palestine, the lion-headed Istar- or Astarte-Sekhet was mentioned (plate 42, no. 8, vgL pp. 145/146) and thereby referred to the lion-headed Sekhet, a manifestation of the primeval mother Net, the guide of the dead, whose title as Net- Sekhet or Net-Meuhit was: "the great mistress, *mistress of the south,* the great cow, who gave birth to the sun, who made the seed of gods and men, mother of Ra, who brought up Tem in primeval times, who was being when nothing else was there and who created what exists, after which she became wa/."

The lion-headed goddess is a cosmic-symbolic shorthand for the goddess with the winter-sun-turned-lion (older -wolf) or the two lions (older -wolves) at the D or DD resp. co, the "way-openers" as they are called in the "Book of the Dead" (s. Hauptstück 37), as the net itself was also called the *Wp-wl-wt (Up-ua-ut)* 'f] 1 I f | f (cf. p. 232 and text fig. 57, p. 331) "Wegöffnerin,.[17] And with this also the New Year's bull depicted on our tablet, plate 104, no. 17, under the ladder to heaven, may be related. So from the horns of the bull the ladder of heaven goes upwards (compare tablet 103, no. 9 and 104, no. 5), namely from the primeval water (tablet 104, no. 16), there where the year splits and the year-, world- and life-tree grows up, i. e. from the *south* afterN orden (=summer solstice), where the Net also had its other "house" in Lower Egypt in Saut, Greek Sais. In Upper Egypt Net was worshipped mainly in Seni (Esneh), the Greek Latopolis, which is called in the texts "the house of Net in the land of the south". As Net-Sekhet, that is - according to the North-Atlantean original version - the primordial and mother goddess in the mid- and muttemight, the winter solstice, in the waters = south, the lion-headed goddess is then also represented with grwwfarbiger head (p. 216. 290).

According to the later dynastic view, the *Net is* a manifestation of the cosmogonic *Hathor* (pp. 314,337), and is thus confirmed by the fact that the celestial ladder emerges from her house, the "two mountains" 00, the birthplace of the Sun rOi (Plate 104, No. 15 and Plate 98, No. ia).

Plate 105. the *celestial ladder at the* f|, *the sun and the new rotation, the new orbit.*

The previous result, that the solar or celestial ladder grows up from the D or D D, may still be explained by some examples. In the North American cosmic myths the spider is also a cosmic symbolic animal, whose threads represent the world and year image (J), connect upper and lower world, heaven and earth, and which here in the rock drawing of Coso Springs, Queens Valley region, California, is also represented with the solar ladder and the D; in the rock drawing of Dry Valley (No. 2) the ladder goes up from the D serpent with the sun. The Coso Springs petroglyph is a direct visualization of the West Coast solar myths. With the help of the spider woman, according to the Navaho myth (p. 332), the divine twins pass through the two clashing rocks on the journey to their father, the sun. The spider-woman dwells in an underground kiva, and the divine younglings must descend the ladder that leads to her house[18] . According to a Hopi tradition, the spider woman with the god twins *Pöokonghoya* and *Balöongahoya* was the first to climb up to the upper world from the subterranean opening, the *Sipapu,* on the climbing tree Schalavi (p. 276). According to another Hopi tradition, at the creation of the world, the spider woman *(Kohkyang Wuhti)* dwelt in the southwest, at the edge of the water, in a kiva; just as even today the *Sipapu is* represented to the Pueblo in the cult kiva in the southwest as an n-hole in the ground (pp. 186-187)[19] .

No. 3. the 12-rung celestial or solar ladder in the radiating "Ur" A on the urn of Craam has already been discussed in the previous plate (104, no. ia). No. 4. a seal cylinder from Susa, Kassitentime: the celestial ladder at the *ur* or yr rune (cf. Tat. 68). Nos. 5-8. That the celestial or solar ladder is located in the D, the solar arc of the winter solstice, in the "deep" (p. 265), is confirmed by the other early dynastic formulas of Abydos. In a pyramid text (Pyr. 2080) the celestial ladder is described: "the wooden side poles at its side have been fastened with leather of Q [= D (no. 9)] and the great support is set under it from the Great Truss". In Pyr. 524b the ladder of heaven is then rendered in D (no. 10) as a determinative.[20]

No. ii. Representations of the ladder of heaven on a seal of King Usaphais (Dyn. I).

No. 12a-b. Coin of Lund, Denmark (c. 1259-1286). The 4-rung celestial ladder in the "Ilge" (pp. 43 u. 45), below the D, above the U. in the center the sun; on the reverse the four SS solstices, the 6-star, the new moon crescent (?) and the sword of the year division, which in the Bronze Age, besides the metal axe, takes the place of the stone axe of the year division (see main section 31, cf. also plate 44 under 27. XII. and plate 45 under 1. I.). Which old tradition of the calendrical symbolism, as in the staff calendars, is present here, shows

No. 13. rock drawing of Outeiro Machado, Tras-os-Montes. Portugal (j. St.-Zt.); the sun rune Y on the uppermost rung of the 7-shoot celestial ladder = summer solstice.

No. 14. extinct type of the central post of the Wiesengattertor es, Dutch Frisia. as it was still recorded to me by a 90-year-old old village room master in Oldeboorn in 1923. As symbolic ornamentation: the "trefoil" (= Y. cf. fig. p. (11), no. i-3 and my Palestina book), the "heart" of Mother Earth, the 8-spoked "star" = and the celestial ladder. Interesting was, how in that popular interpretation, which the old man still knew to give me, the ancient tradition resounded: *het rad des tijds leert ons* "the wheel of time teaches us". Here is a Dutch play on words between *leer* (Middle Low 1. *léder(e),* Old Frisian. *hlédere,* Old High German. *leitara* etc.) "ladder" and *leer* "to teach". A further breakdown given to me showed instead of the "time wheel", the (^) year wheel.

How old this today lost cult-symbolic, Ingväonische tradition of the year of God is, which rises from the heart of the mother earth with the sky ladder Y (cf. Taf. 104, No. 14), the Wahr- und Heilzeichen desOdals, may show another tradition from still popular, Germanic cult custom, No. 16, the signs, which are painted in the Black Forest in the Faselnacht of the young girls by the boys with soot on the cheeks (after communication of Lini Heidinger, Waldkirch i. Baden, 1927): the sky ladder, the X-year-sign (in the long rune row also = *gibu* "gift") and the sun spiral, the sign of the new rotation of the solar arc year. It is the fertility symbol of that old sky-god belief, of the renewal of the life, which is from the light, the same representation, as that of S. Francisco Mountain, Arizona (No. 15), which we already got to know in Taf. 50, No. 29 and was mentioned again at the beginning of our main piece (p. 333): there, where the ladder of heaven grows up from the south, from below at the head of the horned serpent of the year, the "worm layer", there stands the sign of the new going of God, the footprint or the two feet of God, which bring the new life $ or Ä, the fertility (cf. main part 23, plates 241-245 and p. 222).

As has already been repeatedly noted, the carnival customs represent, as it were, the conclusion of the winter solstice, and the symbolism of these customs accordingly contains many a winter solstice-related element (cf. p. .228, cf. note 57, p. (41)). The sky ladder appears then also under the Gebildbrot, the pastry to the "luck grasping" in the New Year's night in Rombitten, East Prussia, beside the so-called "wreath" Ä, the 12-pointed or -pronged year star, and the sky key (Berlin, collection f. German folklore la 319). Likewise comes the celestial ladder, also with >fc or -^ characters, still occurs in the 18th century forms of the St. Nicholas cookie (p. (19-20), note 87) of Dutch Frisia.

The Vedic tradition of ancient India still teaches that these image breads transmit ancient Indo-European and pre-Indo-European, North Atlantic cult customs, and appear at both ends of the annual, solar or celestial ladder, i.e. at the winter and summer solstice. The *Vâja-peya* "power drink" rite is a ritual act with a visibly solar background, which also includes the chariot race that takes place at the same time, in which the respective sacrificer is victorious. This ceremony was not only performed by kings, but also by persons of the princely and Brahmin caste, i.e. the Aryan nobility. At the Vâjapeya sacrifice itself the post intended for tying up the sacrificial animals (generally Indonesian still Y-shaped) carries a *wheel rim* made of wheat flour. One puts on a *ladder* and the sacrificer speaks to his wife: *"Come, woman, we want to climb to the sun"*. He climbs up and grasps the wheel wreath, saying: *"We have reached the sun* "or" *the sky".* The ascended sacrificer then receives the infusion in the manner of the royal consecration for the purpose of his fulfillment with power and obedience, also in the sense of life fertility.[21] The Väjapeya sacrifice, the Indian Soma festival with chariot race, took place in the autumn as a summer cult act. And the Sonja cup, which was scooped and sacrificed thereby, the golden-yellow Somatrank, stepped here in the place of the old-Aryan Mettrank, which was drunk still in the Germanic people custom up to the present time with the solstice fire as "Johannis-Met". Also if the Questenkranz was hung up again at the trunk (Taf. 163, No. 5), with the lads, who climbed up at the branch rungs of the trunk, in order to hang up again the gigantic, again twisted yearly wreath, after accomplished work the beer drink is handed up. Originally also the Vedic sacrificial pole, which carried the wheel wreath, may have known the branch stumps as ladder rungs like the Questen trunk, before it became perhaps the notch tree and then the "ladder" was put on again.

That the ladder from the winter solstice, from the waters, from the 0, where the winter solstice wr-(wr-) or *ul- (ul-)* animal, the wolf appears, rises to the sky, is confirmed for the old Indian tradition by the song of the "Third = *(Trita)* in the well", Rigveda I, 105. It is the old North-Atlantean myth of the 3 brothers (= the son of God in the 3 "aettir", the 3 cardinal points or seasons of his yearly course), of which the "third" is thrown by the other two into the "well" *küpe* (0-motif), or otherwise falls into it and is redeemed again: - a winter solstice motif. In stanza u it says: "The elated ones [the gods of the three light realms of heaven (5)] sit there in the middle of the *ladder* to heaven; they drive the *wolf, who* comes over the eternally flowing *waters,* from the way. Know me in such a position, *heaven and earth".* Of the winter-sunny wolf, which comes over the waters (= D), it is said (18): "The reddish wolf has seen me once, how I went my way."

According to Mahabharata 9,36,25 the wolf had stood in the way of the wandering brothers on the banks of the Sarasvatl, the holy stream, and Trita, fleeing from him, had fallen into the well.

The tradition of the Rig-Veda connects the *Trita Aptya,* the "third in the waters" with Indra, as the vanquisher of the winter-solar "serpent from the bottom", *Vrtra* (VIII, 7, 24, I, 52, 4-5, V, 86, i etc.). The power gives to both that Soma-potion which corresponds to the Eddic R otZ-potion, *odrerir* (pp. 236, 299, 320), as whose holder and preparer Trita appears (II, II, 20, IX, 34, 4, IX, 32, 2, IX, 38, 2, IX, 102, 2-3).

It is this "water of life" the "power drink" which then ignites the sun high on the Trita mountain height *(sänu)* (IX, 37, 4), as we have also just experienced at the Väjapeya sacrifice. For the

Soma is "the lord of the prayers, the promoter of the day, the morning and the sky, -begetting the Trita being he pours sweet drink to Indra, to render friendship service to Vaja" (IX, 86, 20). "To him who is resplendent as on the 'mountain of the buffaloes' (= H D), him they milk, the juice, the 'bull of the heights'; to him, when he roars, the prayers accompany, and Trita brings Varuna to the sea" (IX, 95, 4).

Trita Äptya, the "third in the waters", is the same as the "water-child" *,Apâm napât,* the son of God in the waters (II, 35, X, 30, 3-4): the "pure, shining Apâm Napât surrounds the pure waters" (II, 35, 3), "who shines in the water with pure divine (shine) far away" (v. 8, "shining" D-motif); "there is the birthplace of the steed and this sun" (v. 6), where the "water child" dwells in the "rough castles" (which are not made of bricks, the hills = DD-motif) (v. 6).

From the waters, or from the water of life, from the "two mountains", the DD, to the sky reaches, according to ancient Aryan cosmogony, the ladder of heaven, the "bridge of life" *(drochet betkad}* or "bridge of heaven" *(drochaid na flaitheanas) of the* tradition of the Hebrides[22] .

That out of the water, out of the "two mountains", where the house of God is, the yearly horse or the yearly horses, steeds of the cardinal points = winds (p. 73L), like the sun, we have already been able to determine as Uraric tradition in the Old Testament in the 6th main part (p. 173/174) on the basis of those passages in Zechariah 1, 7-ii and 6, i-8. The "two mountains" of ore (= the wr-wr- HD-mountains, cf. p. (16), note 39b) are the house of Yahweh, hence "house of God", *bétel,* whose 6 eyes are on the stone (p. 133). We have seen inTextabb. 53 (p. 316) that the JéX sign of the so-called Old Phoenician alphabet, the , is the cleft form of the North Atlantic nj] Rune, d. L of the D D Rune, in which the god of the 7 eyes on the stone is the *el-,* "Z-God, who or Akkad. *ilu* "God," in the *bét-el,* in the "House of God" (Plate 93, nos. 22-27, cf. n. 22 and Plate 92, nos. 7-12).

But in the Old Testament there is the tradition of an ancient *bét-el,* "house of God", which was formerly called the "Hall of Pillars ('wZâm) of Lüz" and still connects to the pre-Israelite megalithic culture religion of the Amwrw land, the "People of the West". That the "pillared hall ('wZâm) of Lüz" is to be considered as *gilgal*, one of those cultic stone circles, places of worship, which were discussed in the 7th main section, is the general opinion. We have seen there how the house of Yahweh, as *bét-el,* still preserved the lore of the megalithic place of worship; the two megalithic stelae, the "two mountains," stood as bronze pillars, the northern and the southern, *jâkin* and *bo'az,* at the entrance of the temple, and the porch of the temple was also still called *'ülâm,* like the asylum *'ülâm lüz,* in whose stone circle was the God's peace. The relevant passage in Genesis 28:11-12 now reads: "And Jacob set out from Be'er-seba' and went to Charan. Then he came to the place and spent the night there, for the *sun had gone down.* And he took one of the stones of the place, and laid it for a headrest, and lay down in that place. Then he dreamed clearly, a ladder (step ramp, *sullam) 'wa.r* erected on the earth and its top abutted the sky and the angels of God ascended and descended on it. And behold Yahweh stood on it and said, "I am Yahweh" ... etc. Then Jacob awoke from his sleep and said, "In truth Yahweh is in this place, and I did not know it. " And he was afraid, and said, "How dreadful is the place! Nothing is here but the "house of God" *(bét 'elöhim)* and a *"gate of heaven".* Early in the morning, Jacob took the stone he had placed at his head, set it up as a painting stone *(massëba, massébet,* "upright one") and poured oil on top of it. And he named that place *Bét-ël',* but before that the city had been called Lüz.

The name "gate" or the "gate of heaven" clearly points to the Babylonian *Bab-il.*[23] The whole is described as a jahvistic revised Amuru-mythe of the *bél-el,* the or in the oo or, in which the promise of Yahweh to Jacob that the land would belong to him and his seed was also incorporated by the Yahvist priesthood. For this promise, Jacob then had to pledge to Yahweh the payment of tithes for his descendants.

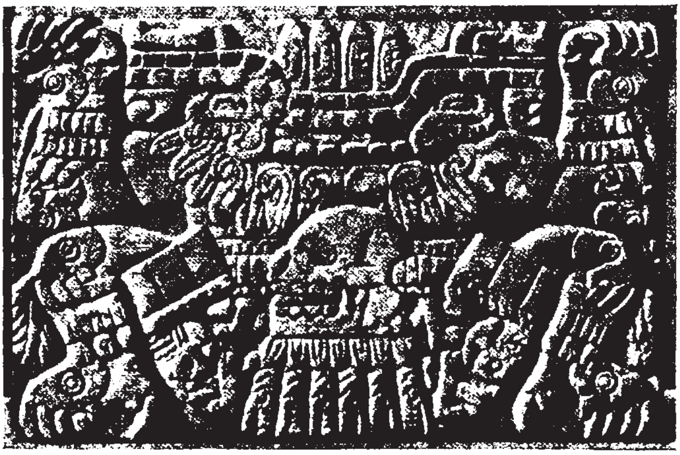
The details would be accordingly: there, where the sun sets, in the *bét-el* where the lying stone *(recumbent stone)* between the "two mountains" is the neck support of the sleeping arch-father (Taf. 96-97), there the "Z-God appears and the stepladder from the earth to the sky is established, on which the angels (= months of the year) ascend and descend.

Also here, therefore, the ladder of heaven goes up from the two 00 to the sky, as ims the total investigation for the further Orient confirmed. Because the spiral or step tower of *Bab-ll* at the south gate, the God gate *(bâbu ellu)* was the "foundation stone of heaven and earth *(Etemen- anki,* p. 223-224). And the erection of the "lying stone" by Jacob, the "recumbent stone" will contain the winter solstice rite of the "opening of the door" (p. 224).

Nor is the New Year bull missing in the mythical tradition, as Yahweh's epithet *Abbir- Ja'aköb,* "the bull of Jacob" shows, and the bull image that Jeroboam set up in Betel as an image of the God of Israel who had brought it up out of the land of Egypt (1 Kings 12:28-29). That the *bét-el will* also have been a *bét-SemeS,* "house of the sun god" or "of the god of the sun" (Babyl. *Samas), can be* deduced with certainty from the pre-Israelite place names[24] .

It is the ancient memory of the "people of the West" of the "mountain night", the "hill night", the "muttemacht" of the year, from the primeval times of the Nordland homeland, where the sacred "turn" took place: which is also perhaps the meaning of *luz* ("to turn")[25] . It is the time when in the old short "alphabet" of 16 signs, the "cadmic" (p. 245) of the "dagsmark" or "eyktamark", in the "rimstaff" or "notchstaff" as "solar ladder", the sign HH or AA appeared, and in the "long alphabet" of 24 signs, the X-sign *stan,* "stone" or *dceg* "day" (Plate 7). From these characters begins again the other, the ascending side of the notched staff. And from this X-"stone" of the light turn, the "turning stone", from the D, according to the tradition of the early Christian tomb lamps of Gezer, Palestine (Taf. 103, No. 3), the heavenly ladder went up and down. From there, thebig year, world and life tree of the God of the 6 (and [) Pimkte from the Hü grows up again (Taf. 95, No. 10), as salvation and emblem of the eternal change and the eternal renewal of the life, which is from the light of God, from that light of the world, which shines there in the darkness and once came from the high north to the east.

88



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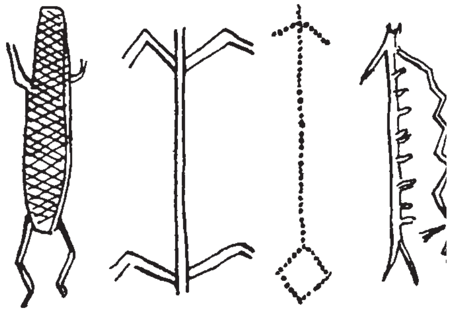

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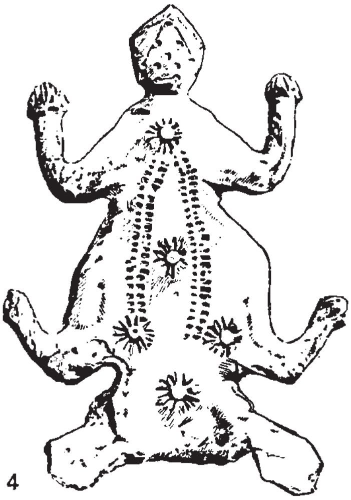

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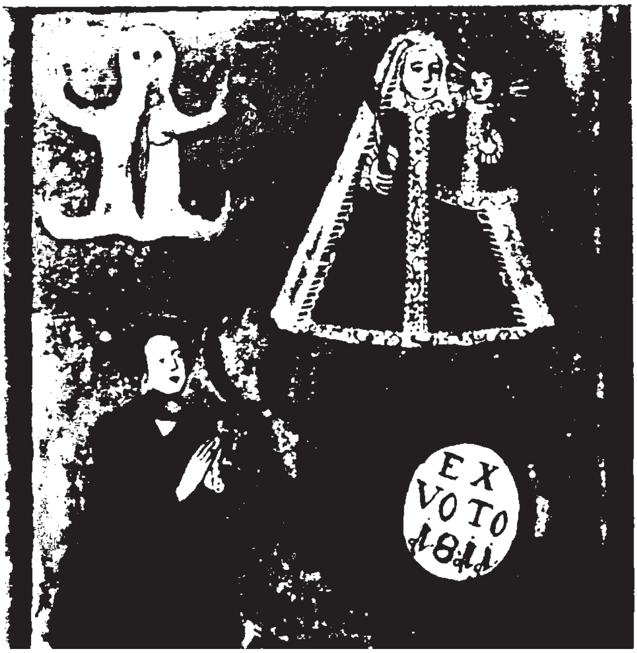
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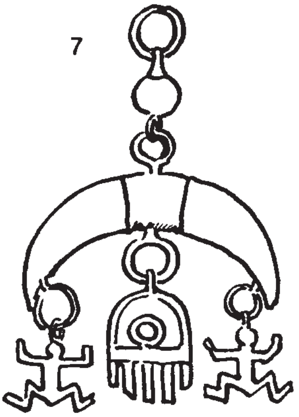

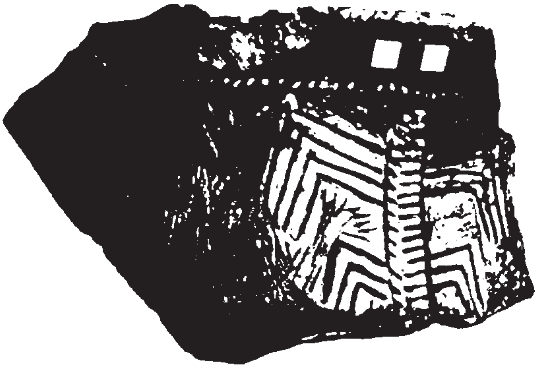

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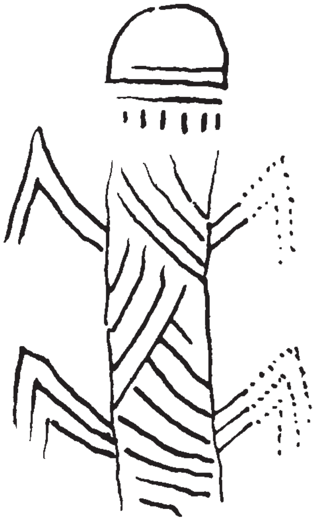

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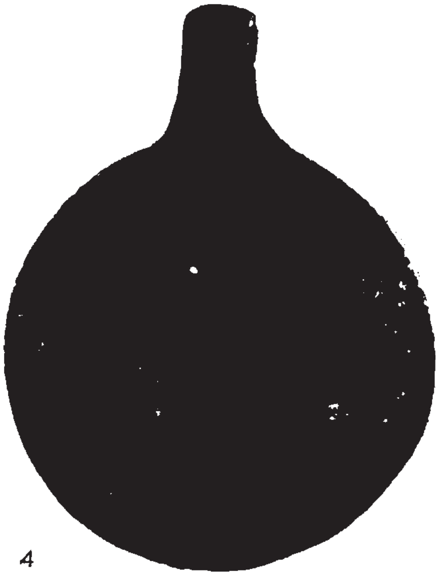

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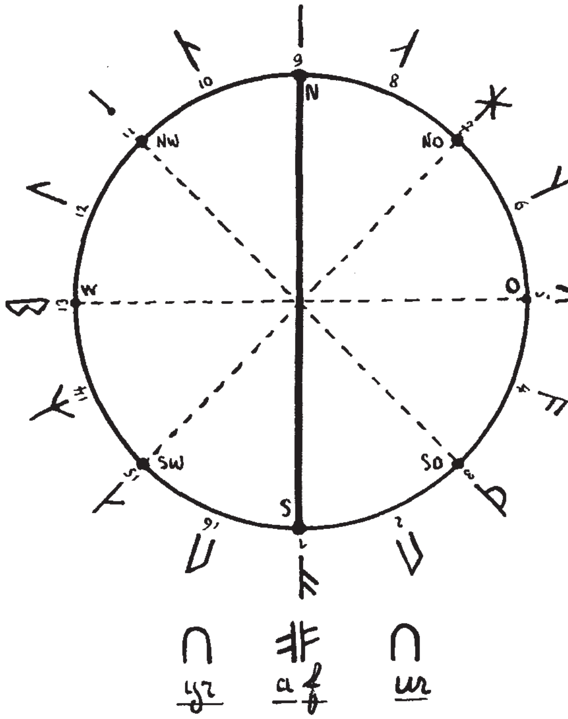
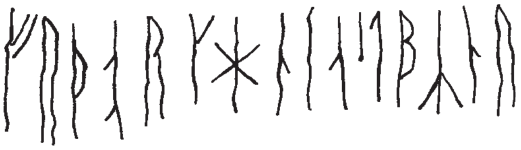
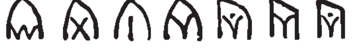
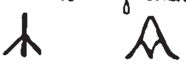




Angelsächsische Runen

 yr

Nordisch-Angelsächsisch (St. Gallener Hs.)

 yr al bihabe:
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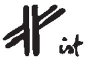
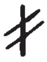
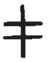
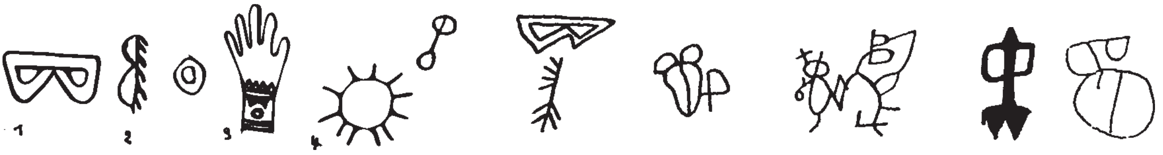
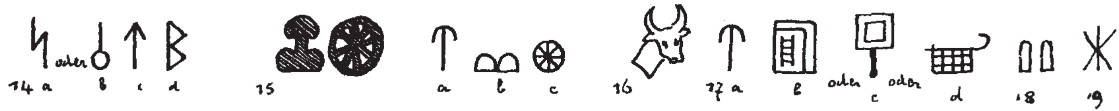
 ist Spaltungsform von  bzw.  = pa



Aegypten
Vor- und frühdynastische Linearschrift


oder
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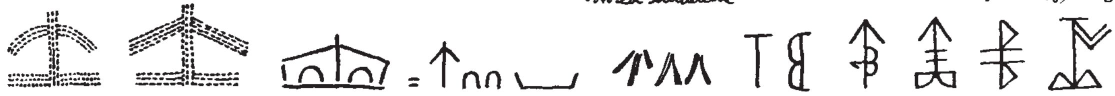
Atlantisch-Südwest-Europa (ältere Steinzeit, Magdalenien, nach 25.000 v. Chr.)
Höhlenzeichnungen von Font de Gaume

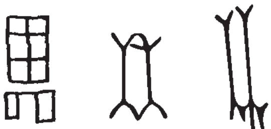
Knocheninschrift von La Madeleine

Nubien (j. St. Zt.) Scharab

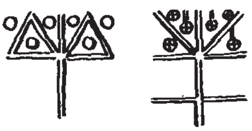
Germanische Hausmarken
Westfalen Münster 1664
Polen Stolobot
Holland Haarlem Gr. Kerk (17. Jh.)
England Norwich (14. Jh.)



Grapevine Canyon Riolliary Autofag

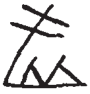


Zabern

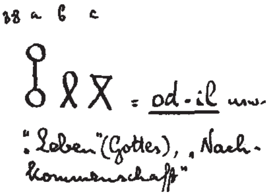


Sumerische Linearschrift

Carthago
St. Louis
(Libysch-Punisch)



Germanische Runen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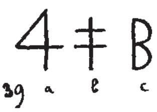

Germanische Hausmarken
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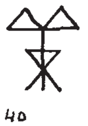
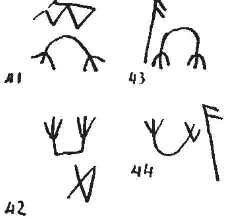
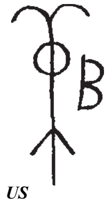
Mölln

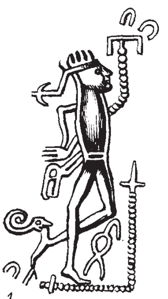


Aegypten: (Vor- und frühdynastisch) Abydos





Dänemark
(4.-5. Jhr. n. Chr.)
Brakteat
Mus. Kopenhagen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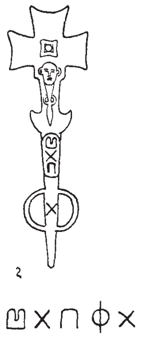
Dänemark
Grabstein von
Hanstedt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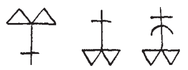
Germanische Hausmarken

Marienwerder
Neumünsterberg
Broeske

Polen
Wappenzeichen
Rozmiar Waga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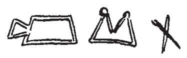
Kreto-Minoische Linearschrift
Knossos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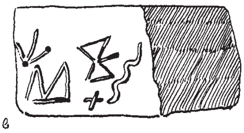
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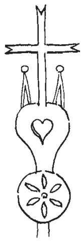
Niederland; Twente
Bauernhaus-Giebelzeichen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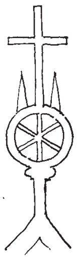
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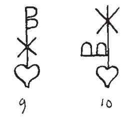
Germanische Hausmarken
Sion (1588) Aernen (Valais, 1589)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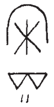
Aegypten
Vordynastische
Linearschrift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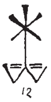
Vorderasien
Vor-Elamitisch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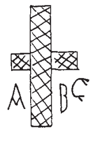
Karthago, Friedhof
frühchristliches Kultgefäss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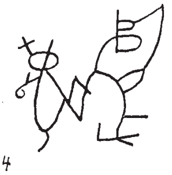
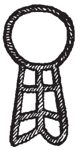
Nordamerika
Süd-Californien
Rock House Canyon


14

Schweden (jüngere Steinzeit)
Bohuslän, Bezirk Backa
Kirchspiel Brastad, Immestad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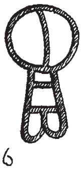
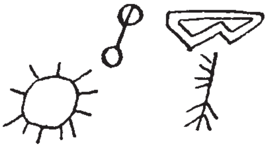

16

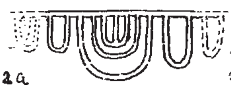
Der Gottessohn, der Zwiefache ᛏ und ᛉ, bezw. ⋀⋀ und ⋃, in den „beiden Bergen" ⋂⋂ usw. das „Jahr" ⦶ und + und seine Spaltung ꝗP und ꝗP und der Anfang der letzten atlantischen Jahreszeichenreihe ǂ bezw. ǂ⋂⋂ bezw. ǂF⋂ usw.

N. Amerika, N. O. Californien
Tule lake

Süd-Amerika: Brasilien
Cachoeira do Ribeirao

N. Amerika: Californien
Owens Valley

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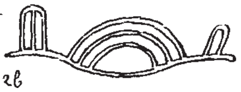
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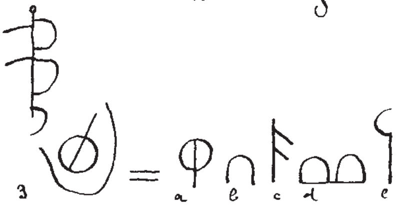
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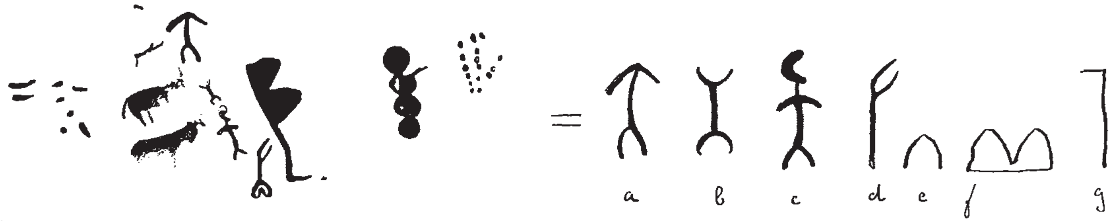

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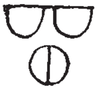
Spanien
(A. 31 34)
Galicien
Sira d'os Mouras

Aegypten: Vor- und frühdynastische Linearschrift
Abydos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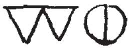
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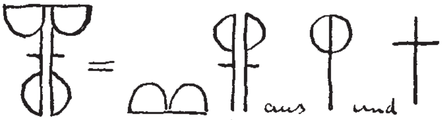
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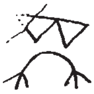
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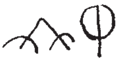
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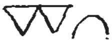
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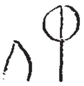
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Aegypten
Vor- und frühdynastische Linearschrift
Abydos

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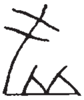
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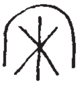

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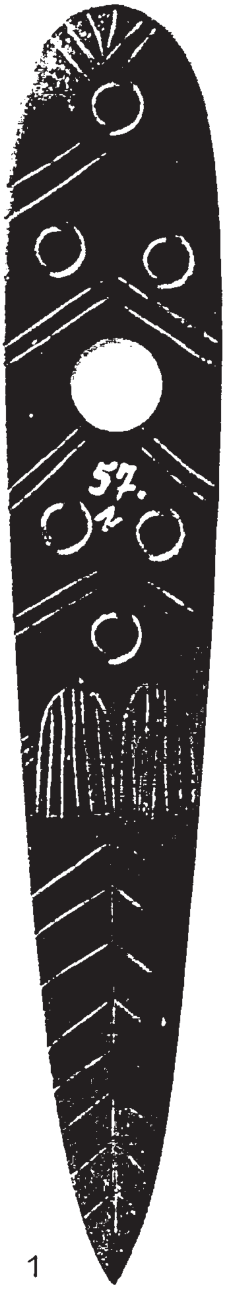

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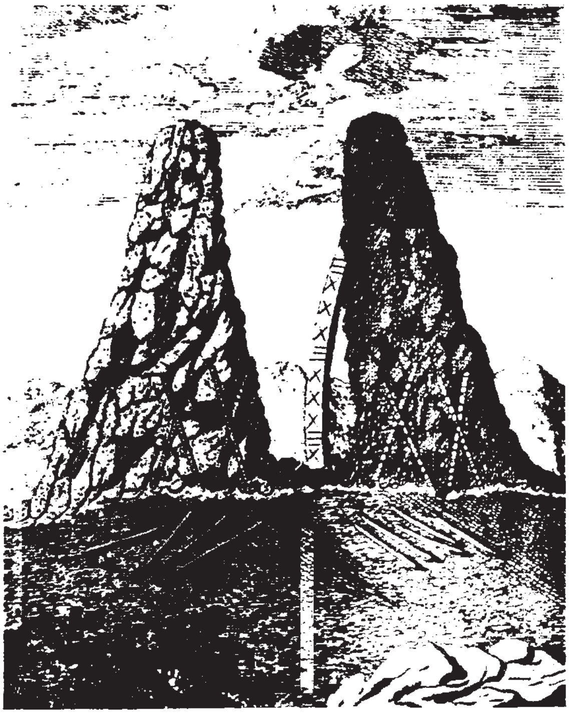

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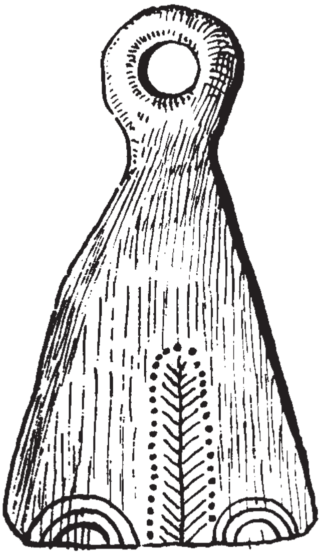

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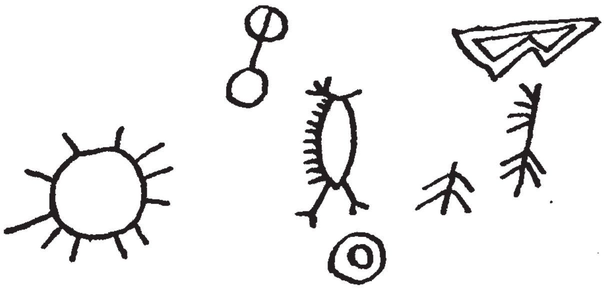

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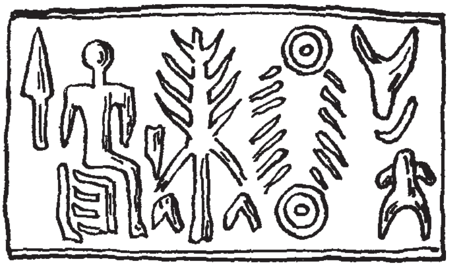

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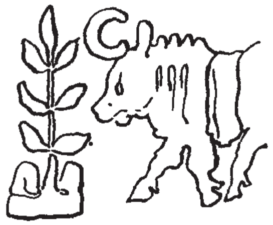

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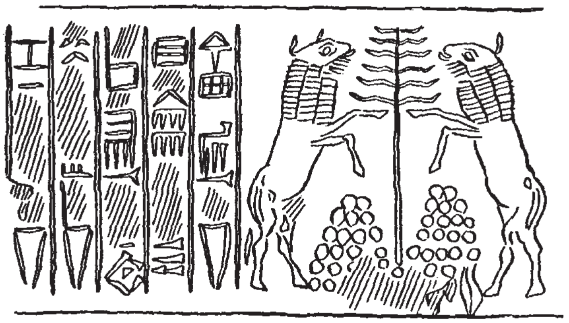

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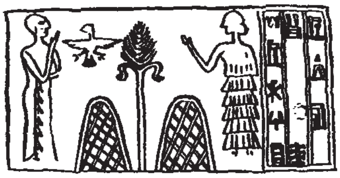

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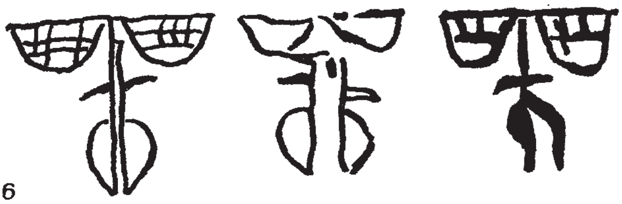

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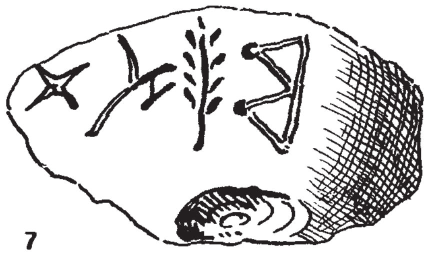

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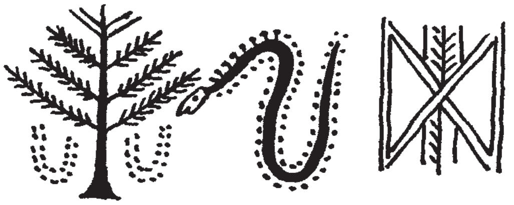

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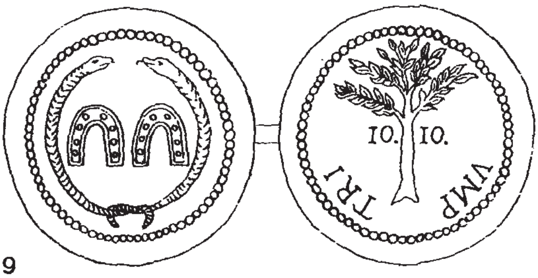
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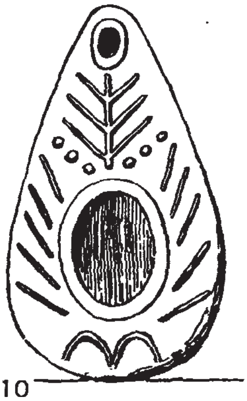

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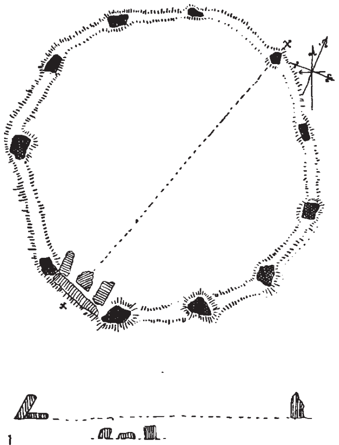

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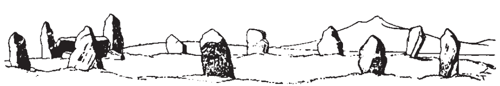

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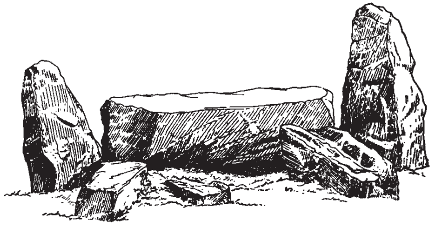

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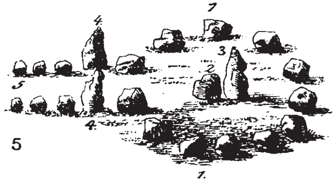

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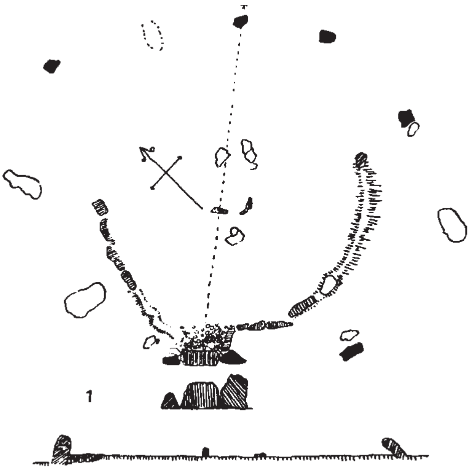

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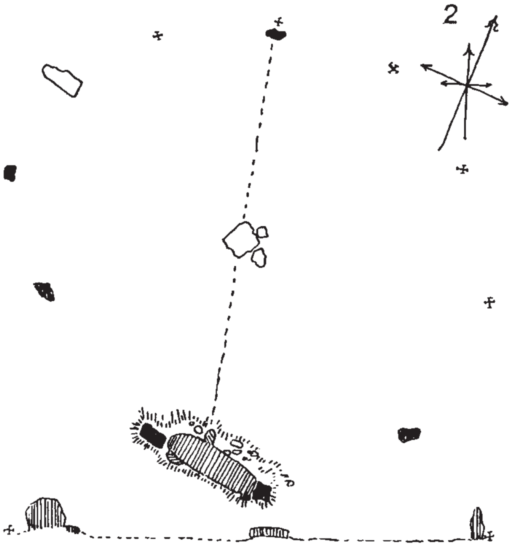

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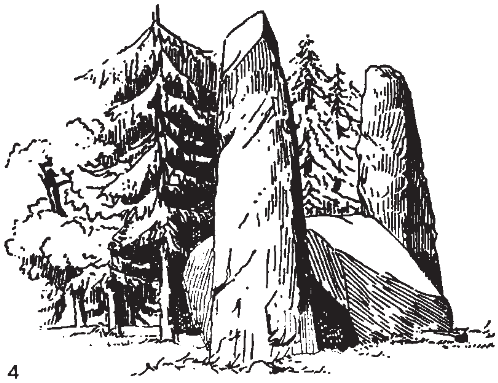

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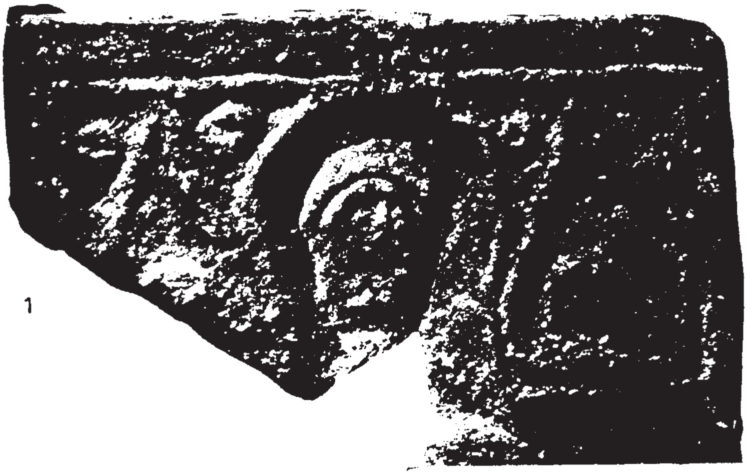

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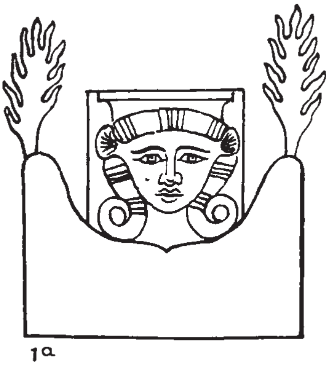

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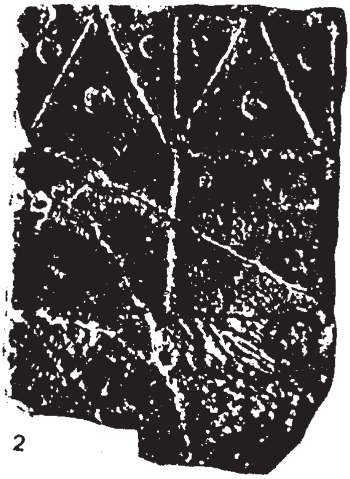

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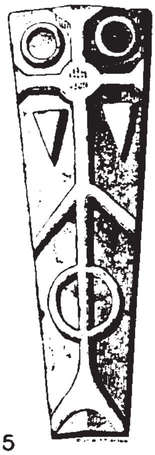

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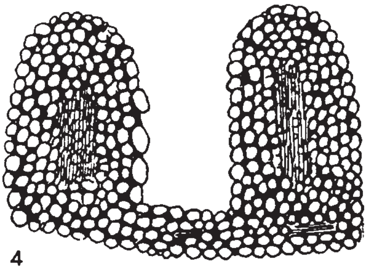

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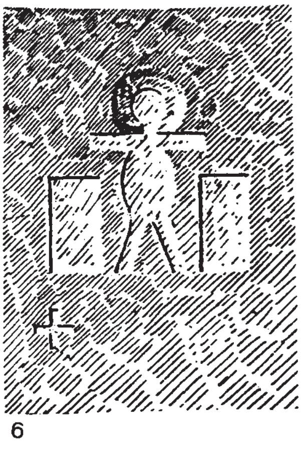

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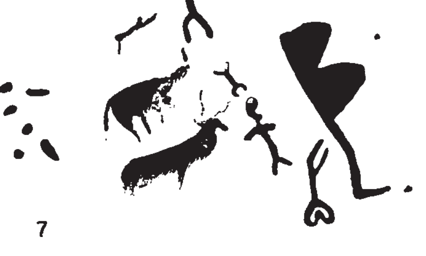

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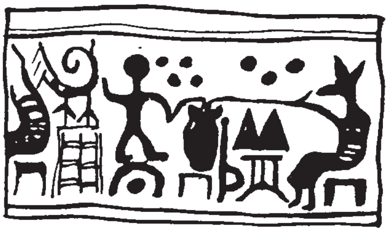

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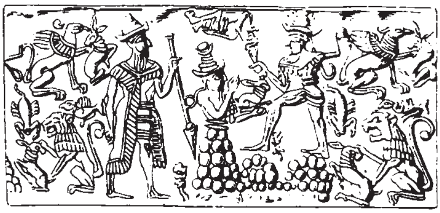

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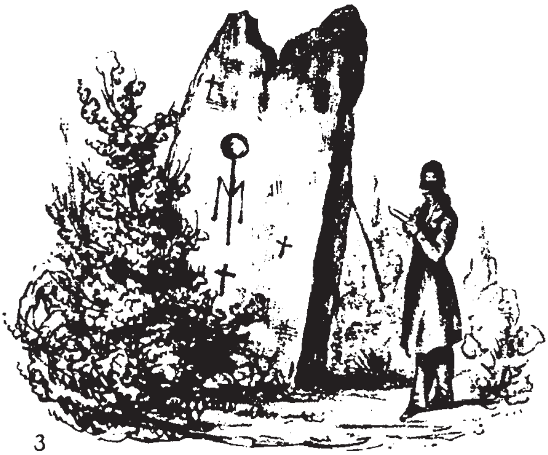

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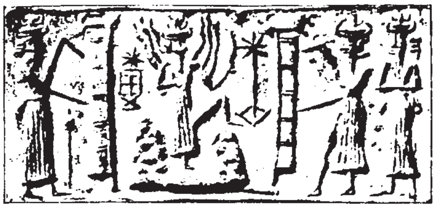

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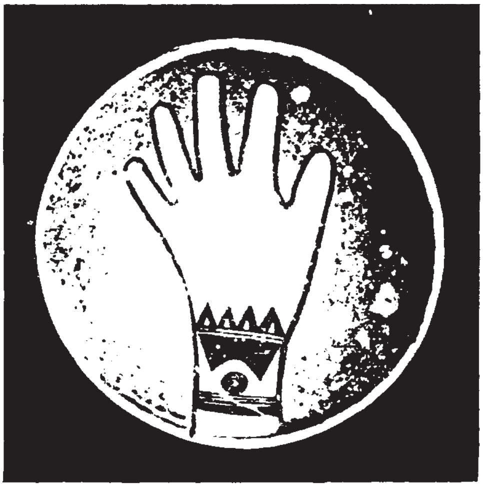

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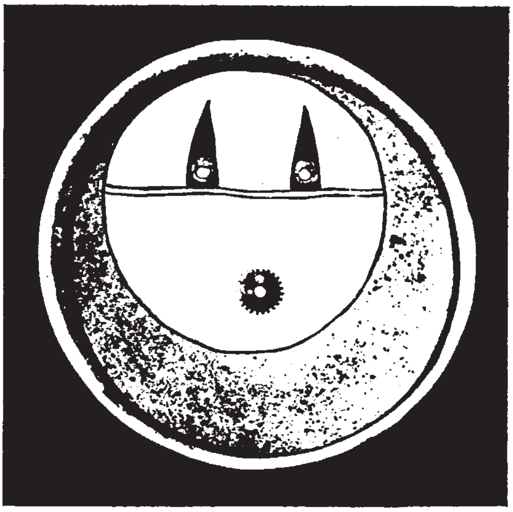

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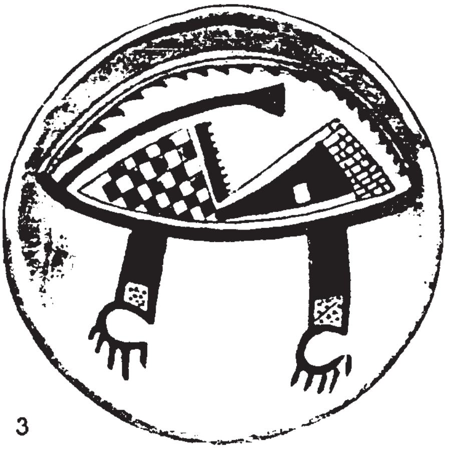

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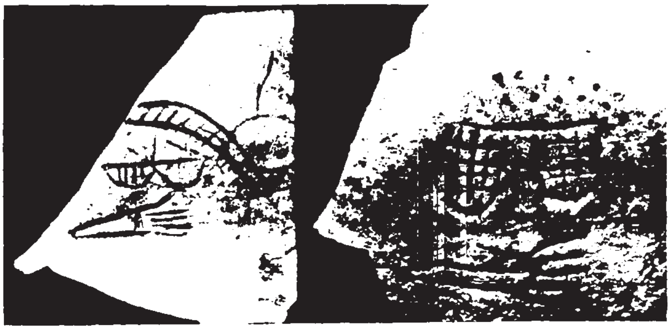

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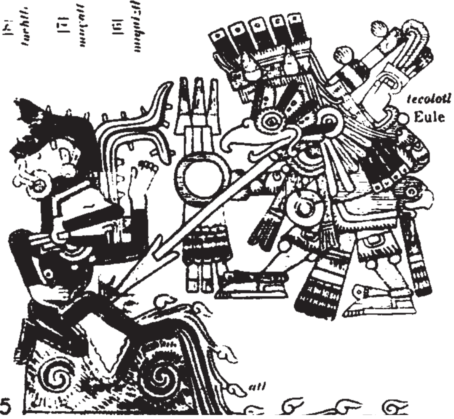
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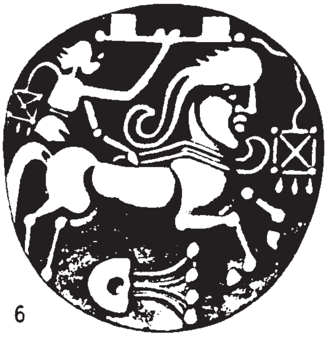

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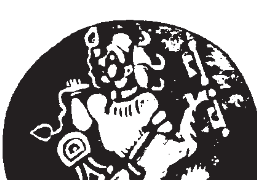

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Die Fahrt des Gottessohnes durch die „zwei Berge“

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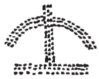

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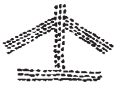

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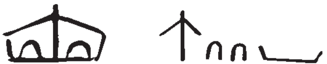

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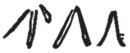

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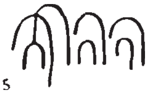

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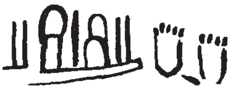
Schweden: Felszeichnungen (jüngere Steinzeit - ältere Bronzezeit)
Bohuslän   Backa, Brastad



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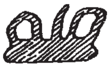

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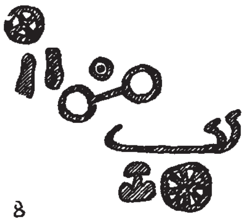

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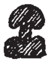

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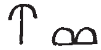

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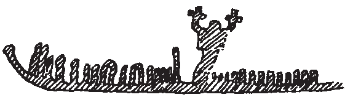

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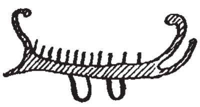

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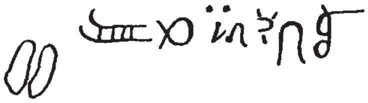

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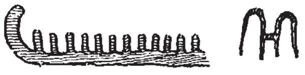

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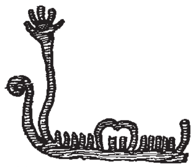

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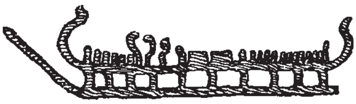

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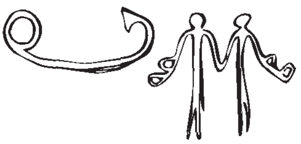
(4L4_C"<1U^; CLÖX e^i   ""^.cw'é-a■J



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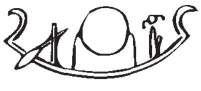

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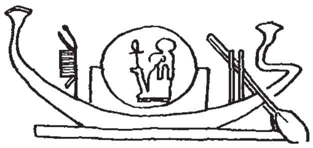

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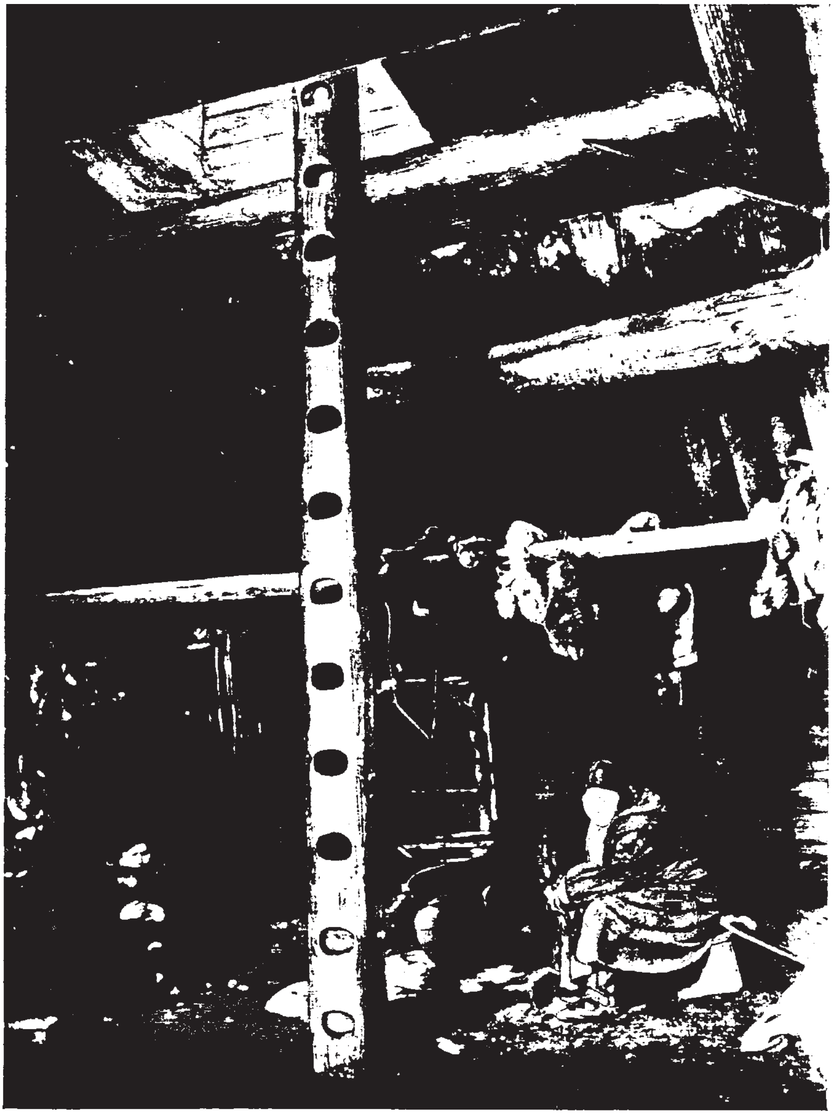

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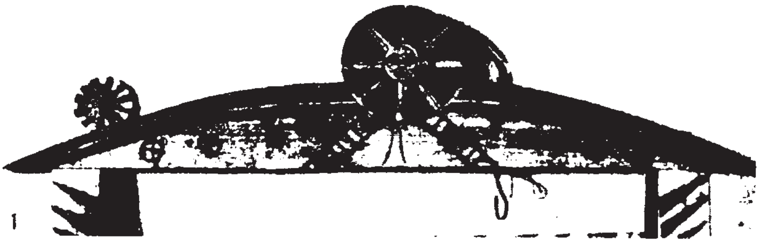

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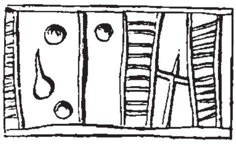

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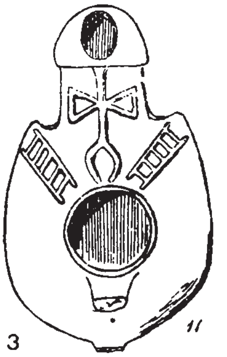

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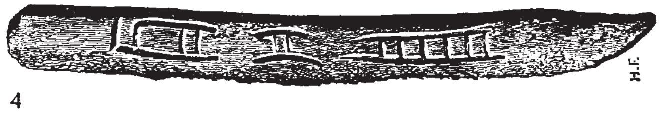

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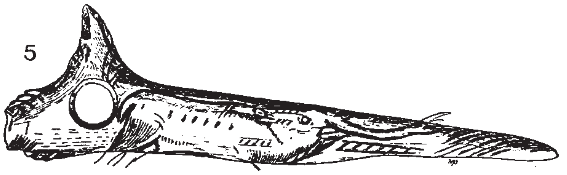

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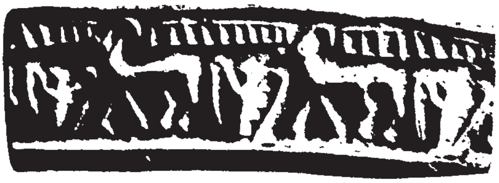

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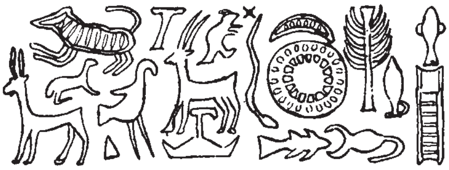

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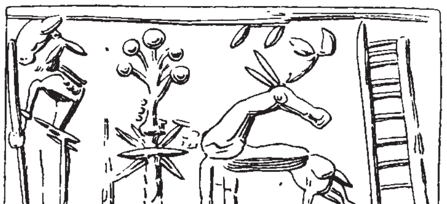

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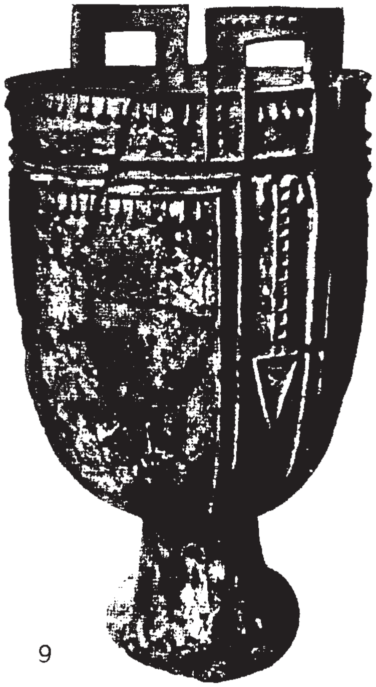
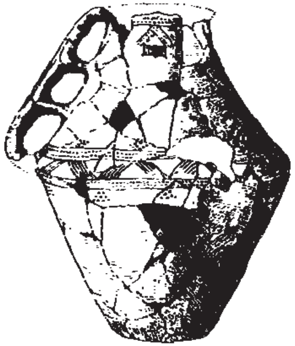


9

04 Die Himmelsleiter. Der wintersonnenwendliche Gottessohn, der ⊤ und ᛉ, das „Jahr“ Φ oder die Jahresspaltung qP in den „beiden Bergen“

Ostpreussen: Urne von Craam
Kr. Fischhausen (vor-röm. Eisenzeit)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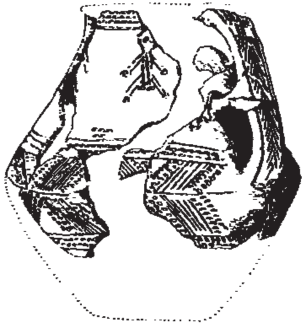
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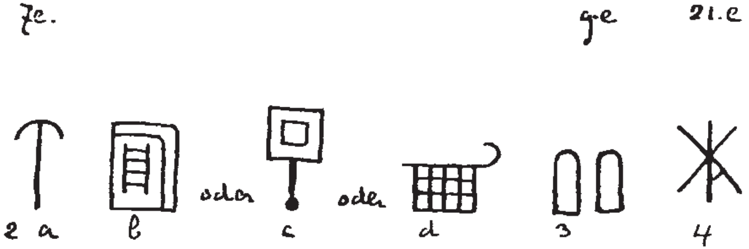
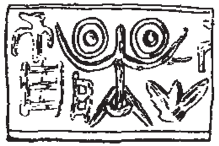
Symbolik der nordischen Bauernstabkalender
X. Monat („Winterfyllet“ - Wintersanfang)


7e.
9e
21.e
2 a
b
oder
c
oder
d
3
4

Kypros
Siegelzylinder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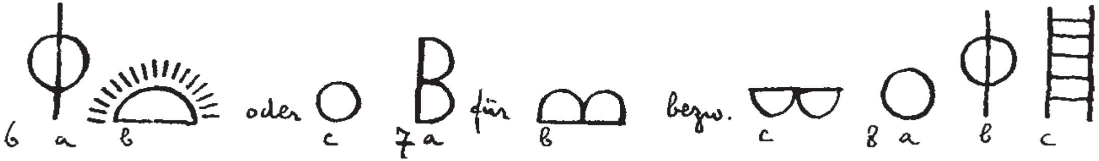
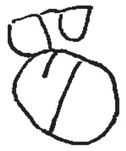
Symbolik der nordischen Stabkalender
Wintersonnenwende
6. Julmond (Dezember) 11. Hartung (Januar)

Sommerwende
21.23 Solmanádr (Juli)


6 a
b
oder
c
7 a
für
b
bezw.
c
8 a
b
c

Spanien
Galicien
Gira d'os
Mouros

Aegypten: Vor- und frühdynastische Linearschrift
Abydos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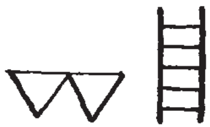
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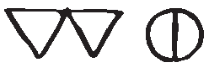
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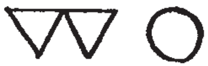
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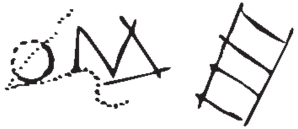
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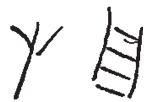
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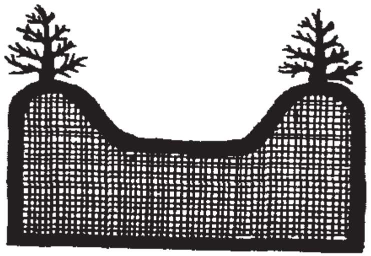
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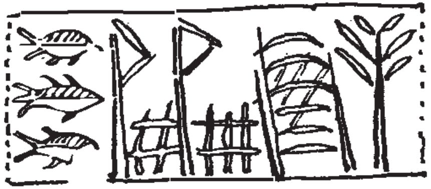
Abydos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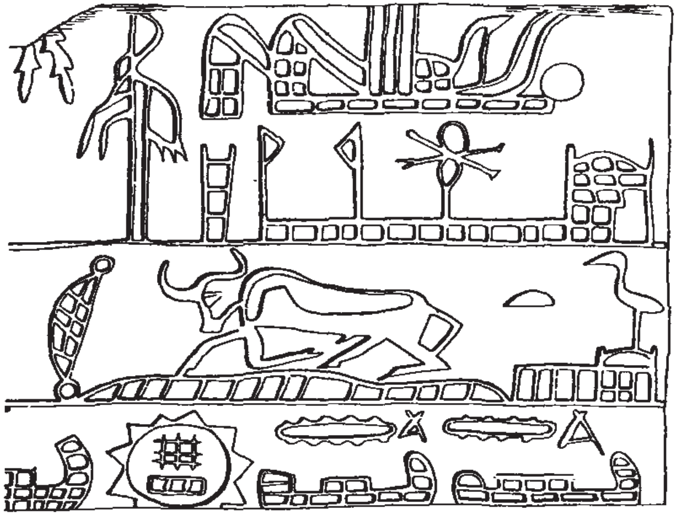
Abydos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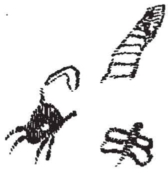
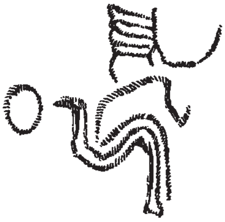
Die Himmelsleiter am ∩, die Sonne und die neue Drehung, der neue Umlauf

Nord-Amerika
Californien
Owens Valley region
Coso Springs



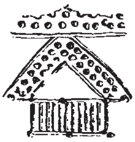
1

Dry Valley



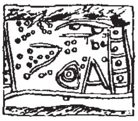
2

Deutschland
Ostpreussen
(vor-röm. Eisenzeit)
Urne von Craam
(Kr. Fischhausen)



3

Vorderasien
Susa
Siegelzylinder aus der Kassitenzeit



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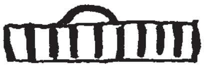
Aegypten: vor- und frühdynastisch
Abydos



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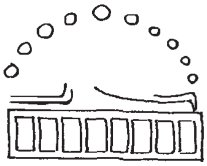

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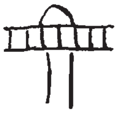

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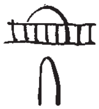


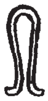
8

Aegypten
Pyramidentexte

Dänemark
Münze von Lund
(um 1259 – 1286)

Portugal (j. St. Zt.)
Tras-os-Montes
Olteiro Machado

Niederl. Friesland
Oldeboorn, St. Nicolaasga



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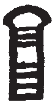

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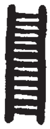
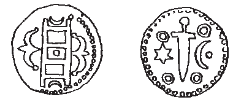


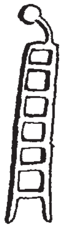
11

N. Amerika, Arizona
Nähe v. S. Francisco Mountain



12 a b

Deutschland: Baden
Schwarzwald
Fasnacht-Symbolik



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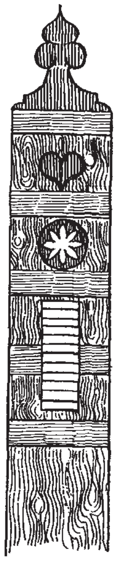

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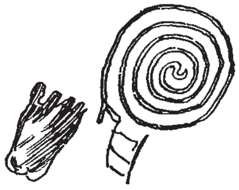

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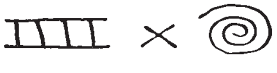


16

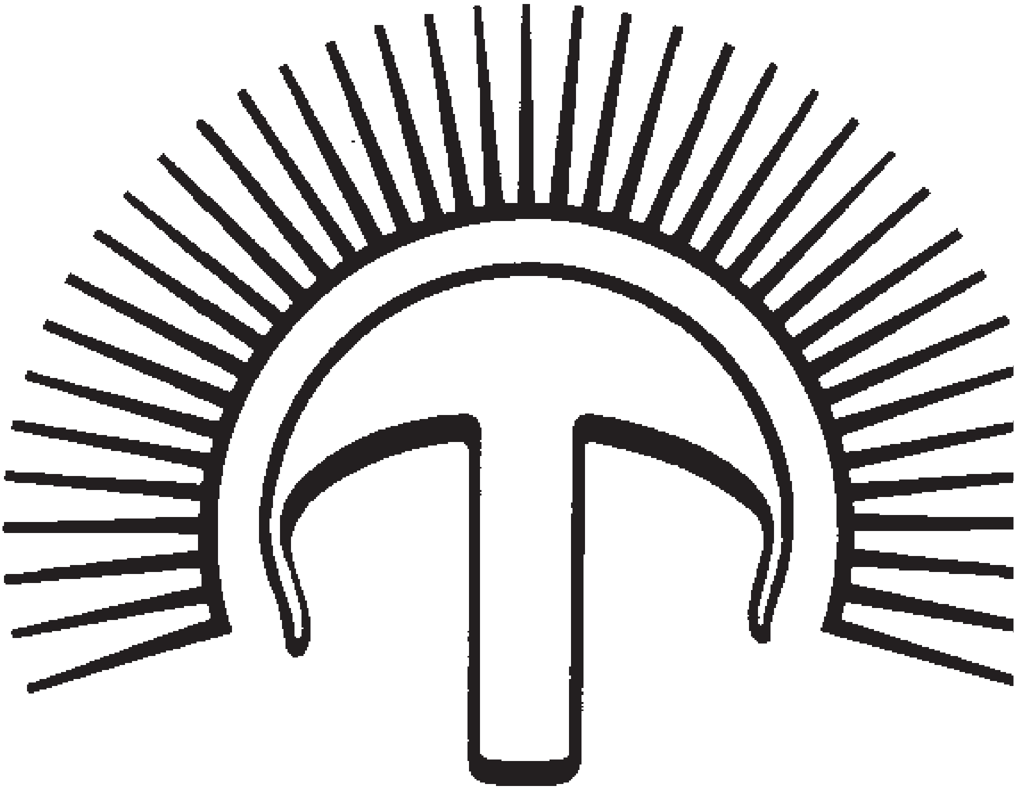
We mourn the loss of our author

Prof. Dr. Herman Wirth

May 6, 1885-February 16, 1981

May the future do him and his work justice,
may his commitment to human dignity yet be recognized and bear fruit

HERMAN WIRTH



THE HOLY URSCHRIFT OF HUMANITY

13. MAIN POINT

The snake,

the winter solstice, the midnight

Zur knowledge of forms and formulas of the snake symbol can be based on the study in the following scheme is given for the 8th main section as well as for this 13th and the 18th main section :

1. Snake as helix or spiral, "worm layer" =

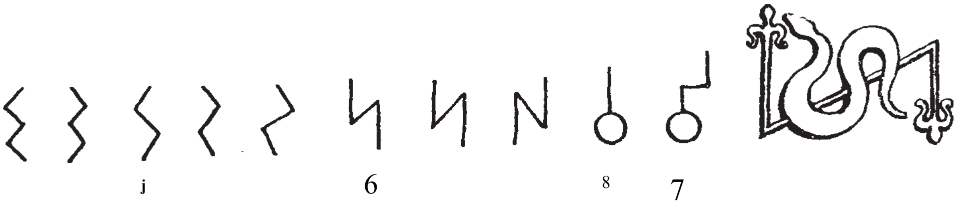
a) Year-I deogram (solar arc year).

b) New year sign: the overall year sign is where the year ends and starts again.

2. Snake as ideogram. Wavy or jagged line, also in naturalistic representation:

a) In general = the winter-solar or midwinter snake or the smallest arc of the solar arc year = the snake in the waters, the world-sea snake, the "primordial" beginning. Therefore with preference the design in fl-form or the connection with the fi -sign as determinative (defining, explanatory sign), or with the "year"-signs Q , -}-, the sun, etc. As a winter solstice or post-winter solstice serpent (= solar arc), it is *horned* (with stag horns, bull horns or ram horns, cf. pp. 242-243), as the bearer of the new divine power. S: e is the bringer of the new life.

b) Rarer = the summer or midsummer serpent, the fire and lightning and rain serpent, the largest arc of the solar arc year. Representation with preference as lightning ideogram, vertical jagged or angular line H or S- One compares the variants of the Germanic rune series, in which the s or sig rune stands as 16th rune of the long rune series at the end of the 2nd "att" (= summer cardinal direction), where in the short rune series as 11th rune the "south sinking" sun rune 6 *söl* appears. Also the Pf rune leads this sun name in the Leiden rune manuscript *soulu (sulu)* with characteristic vocalization of the 3rd att., the winter celestial direction (see "Rise of Mankind", p. 451-452).



Text fig. 59

No. i. Writing of the s-rune on the Kragehul spear shaft; No. 2. In the runic series of the tomb of Kylfer (pl. 205, No. 8); No. 3. In the runic series of the escort coin (bracteate) of Vadstena (pl.205, No. 5-6); No. 4. in the inscription on the spearhead ofKowel; No. 5. in the row of runes on the clasp ofChamey; No. 6. the most common form in the runic inscriptions; No. 7, a-b. In the inscription on the bone piece of 0demotland, Stavangeramt; No. 8. the soZ rune of the short Nordic runic series; No. 9. yard mark of Fürstenwerder, Marienburgerwerder (early 19th century) = the combination of Pf and i runes; No. 10. the Pf rune with the Schiangen determinative on the tombstone of Ballutheron. Parish of Strathmartine, Scotland ("Aufgang", pictorial supplement X, no. 2, cf. the further examples there): very important is .that the kj-rune is, so to speak, stuck in the "Ilge" whose two halves it carries at its ends, d. i. the formula connection of (alternate form Y) > the 15th rune, the iZx rune (p. 43, text fig. 7, pp. 45-47, pp. 165, 235, 237) and Pf, the 16th rune of the long runic series (cf. plate 209, no. 4).

Also the Central American tradition knows accordingly still the celestial fire or lightning serpent and the winter sun-turned horned and feathered year serpent, the primordial one in the waters, as our investigation will show.

Surprisingly, the runic series of the Thames wooden sword (plate 205, no. 7) shows the K=T-

Rune (No. 11) in place of the H rune. As we shall see, the "horned" serpent bears the horns or the /ea-sign V Y etc. (cf. pl. 127 and others), which are symbolically of the same meaning.

3. The two snakes, as ( ) or § or f* " year" ideogram, the two alternating halves of the year (cf. pp. 203, 230, 276), which will be discussed in main section 18.

The starting point of the "snake" as cosmic-calendar symbol is the womb of the mother earth, into which she herself enters as a cave dweller for the winter time. Hence both its cosmic connection as the winter-solar (1 with the mother water, the world circle sea, the world well, as with the "cave" (Q motive) and the "stone" as embodiment of the mother earth. This is the origin and the meaning of the so-called "chthonic" character of the snake, as it is called so far in our mythological terminology, which on the basis of its secondary source literature and its completely obscured tradition could not get a clear picture of the origin and meaning of the symbol. The main methodological error of otherwise valuable source work has always been that the monumental material was completely insufficiently taken into account, especially the archaic, the early and prehistoric material, the paleo-epigraphic.[1] For reasons mentioned several times, I must unfortunately abstain in this work from an epigraphic investigation applied to the mythological source material, and set it aside for the expansion in my "original faith".

For the "snake stone", as cosmic-symbolic place of origin of the new life the following monuments are mentioned here as examples.

Plate 106. no. 1. cult stone in front of "Cliff dwelling" in Walnut Canon, Colorado, North America. Spiral or helical snakes ("worm layers") and simple snake representations.

No. 2. "Piedra del Indio", Prov. Colchagua, Chili. Snake, coiled or spiral snake representations, water ideograms on the upper right.

No. 3. boulder with drawings between Oficina Santa Fé del Toco and Quillagua, Prov. Auto- fagasta, Chili. Sun depictions 0, S spirals (cf. pp. 162-163); on the right or shadow side (from above): the horned man with his hand in the serpent (cf. pl. 125, no. 20), next to it the eagle above the cherishing 2-spiral; the 'P God "raising" the sun in the "right" hand, above it the 2-spiral (pl. 341, no. 7, cf. no. 6 and correspondingly in Sweden pl. 342, no. 12) etc.[2]

No. 4. Serpente do Castro de Trona. Galiza. Pyrenean Peninsula (j. St.Zt.).

No. 5. Pedra da Serpente, Gundamil, Galiza. The boulder protruding from the water shows a large snake with a smaller one. This cult stone has also been christianized by crucifixion.

The "snake stones" are all to be addressed originally as (winter-)sun-turning cult stones, "turning stones", and consequently as "child stones", to use the Swiss expression. They are life stones: from this stone comes the "man". Hence the snake representations on them. *J.C. Beckmann* mentions from the lost wealth of megalithic monuments of Brandenburg still in the year 1751 such cult stones: "Near Lüdersdorf three quarters of a way from Oderberg in the both stands out an enormous square stone more than 6 feet above the earth and is called just therefore the altar stone, in general the *A dder stone. There* is writing on it, but it is illegible: as there are certain figures on some of them near Zehden, among others an L or angle measure, but there is not much to be made of it"[3] .

That the "Adderstein" of Oderberg with its rune inscription is lost to us today, was smashed for house, bridge and road construction, is an irreplaceable loss. But important is the indication of the [_~Rune on the stone of Zehden, whose meaning as name of God, *il-* or *al-,* in conjunction connection with those western Swiss cult stones Grimentz, Wallis (Tat. 417, nos. 3-4) was already mentioned above (p. 237) and will be further investigated in main section 39.

On the traces of the spreading of the occidental megalithic culture to the Orient, which were already touched in main part 7, we also find the "Serpent Stone" near Jerusalem, apparently as an old place of worship, like the *Gihon* (I. Kings 1, 33), a "Coronation Stone", "Mora-sten" (cf. p. 185), where according to the report in I. Kings 1, Adonijah, David's son, made himself king and celebrated the coronation feast. This "serpent stone," *even haz-zohelet,* was located at the sacred spring *'ën Rogel* in the Kidron Valley and is perhaps identical with the "dragon well," *'ën tannin*, mentioned by Nehemiah (2:13). The well, however, belongs to the cosmic-symbolic framework of the cult stone as a turning and life stone in the occidental megalithic culture. Since the adoption of the I-A-U reli- gion from the megalithic culture of the Arnuru by the Israelites in Moses' age, the serpent has accordingly remained a sacred symbol. Also it has not lost its cosmic-symbolic relations from this north country religion until Jahvism. The bronze serpent *(n*chuschtân),* which was worshipped in the Jerusalem temple as a symbol of God until Hezekiah's time (2Kings 18:4) and was removed and destroyed by the Yahvist priestly reform like all the cult monuments of the Amorite megalithic religion, was traced back to Moses (2Kings 18:4, cf. Num. 21). The name of the brazen serpent that Moses sought out in the desert, Hebrew *särâf* "burners," is the same word as *särâf,* plur. *s'räfim,* the designation of the "following" (p. 129) of Yahweh, who with 6 (!) wings hover around the Lord and proclaim the glory of the thrice holy God (Isa. 6, 2 ff.).

We have known in the 3rd main part (p. 133) the 7 eyes of Yahweh "which are on the stone" and "sweep the whole earth" (Zechariah3,9 and 4,10) (cf. pl. 145, no. 3). We have noted on the cult stones of the Nordic megalithic culture of the "Tuatha" area the "Serpent Stone" (Plate 28, No. 7) at Achintorlie, Dumbartonshire, which shows the serpent in simple form or as a helix (also "Troy Burrows") and with the in the circle, or with the 0-Sun hieroglyph. That it was a turning stone and therefore a life stone, testify the $ connected cups.

Also here the complete dependence of the Orient on the Occident shows up on the basis of this cosmic cult symbol. Still the today's Palestinian popular belief knows the mysterious white snake which guards houses and "hidden treasures" and likewise even still sanctuaries, as for example in Nebi Müsâ[4] . Their quality as life-bringing symbol has already recognized Clemens of Alexandria in the word relationship of *haiiah* "snake" and *haiai* "live". The Hebrew name of that cult snake *n*^{e} *huUân,* which belongs to Hebr. *nähas* "snake", is related to a pre-Indo-European, North-Atlantic **n-k-stem* (also with s-preformative), Old Ind. *nägäs* "snake", Old North. *snâkr.sndkr,* Anglo-Saxon. *snaca (*m) *vindsnacu* (f) "grass snake", sh *wed.snok,* North German, Middle Low, Low German *snake* "Schnake" (grass snake) (cf. also p. 197/198). For it is originally the "snake", the non-poisonous grass snake, the sacred animal of Germanic folk belief, the good household spirit, the soul-guiding animal that brings young life. As a water and earth dweller, which carries the golden "crown" (originally = "main hoop"), the sun ring on the neck, it is a dualistic cosmic-sensual animal.

To this same Ur-North Atlantic word stem belongs the Indo-European clan, Latin *anguis* "snake", Lithuanian, a'tpreuss. *angis,* Middle Irish *esc-ung* "eel" = "water snake" and Old High German *like* "snake, viper, ring snake" etc.. It is the same root as the names of the 3rd month of the Hopi calendar *Unkwaii* or *Ankwaii,* with the solar rites for the "horned serpent" and the name of the Middle High German Äom-wwc month, which have already been discussed above p. 202 to 203 in the 8th main part, formed with that pre-Indo-European ^(w)-root, Finnish-

Ugric *ku* for "snake" and "month". To the latter also belongs with /-extension that word clan "to turn, to bend", which in Old Ind. *krmih,* Lithuaniankirmis, Old Ir. *cruim* "worm", lat. *curvus* "curved", Anglo-Saxon. *crumb, Old Saxon*, Old Saxon *krumb,* etc. "crooked", as Old Norse *hringr,* Old High D. etc. *hring* "ring" Greek *kyklos* (xüxÄo?) "circulus", Old Norse *hringr* "ring", Middle High D. *krinc* and *kranc,* Dutch *kring* etc. "circle, circumcircle" is present. It is the same clan, which with half reduplication North-Atlantic *kr-k* etc. designates the stone circle setting, the megalithic cult site, cf. pp. 8i-82 and 182-183.

So it is shown again and again that the foundations of the Israelite religion, the high moments are a borrowing from the megalithic culture religion of the "people of the West", and this latter leads back to the great megalithic culture circle of the Tuatha peoples of northwestern Europe, which for its part takes its origin spiritually-historically from the older northern or Arctic-Atlantic culture circle.

That the snake already belongs to the religion of the diluvial North Atlantic culture is proven by the numerous snake representations, also in pairs, in the Pileta cave, the oldest layer of which belongs to the Aurignacian, i.e. from 50000 BC. Chr. would be to be put approximately[5] (see Taf. 114, No. 24-25; Taf. 134, No. 1; Taf. 350, No. 1; likewise Taf. 73, No. i-2, and/or Taf. 164, No. 2 andText fig. 65). As I have already pointed out in the "Aufgang" (p. 258), the Pileta Cave is the prime example of a North Atlantic winter-solar cult cave as an entrance into the womb of Mother Earth, into "the waters": a gorge opening to the south leads vertically down into the depths, which give access to the widely ramified sequence of halls, among others through a gallery with a pond ("Galerie du Lac") opening into the "Salle du Grand Poison". The end is formed by a new enormous chasm, which descends fifty meters vertically again and is lost in the water. At the exit of an intermediate space of the "Galerie du Lac" is the year-symbol of the "two fishes" with the water ideogram (text fig. 68 and plate 137, no. 5).

All details, the linear figures of the lowering and lifting his arms, the horned one, the snakes with the radiating sun head, the "radiating ur", also with the tree of life etc., belong to the North Atlantic epigraphic cultural area. The entering of the sun into the "cave" = n can have originated as an image only in the Arctic latitude of the Arctic Circle. Therefore, the winter-solar snake appears in the cult caves of the "Franco-Cantabrian circle", in that Arctic-Atlantic Hom and bone culture of the Magdalenian, which are addressed by me as winter-solar cult places, which is also confirmed by the permanent tradition of the symbolism in the Neolithic cult caves and abris of the Pyrenean peninsula. The animal symbolism of these cave paintings is partly astral symbolic; this will be treated in the IV. section (main part 41-47). On the other hand it belongs to the Arctic-Atlantic, midwinter or winter-sun cult sacrifice for a "good year" = a good hunting result, with later farmers "for a good harvest" (cf. p. 58), as it also forms a part of the winter cult acts with Eskimo and North American Indians. In the caves of Montespan and Tue d'Audoubert, the skeleton of a snake, lacking its head, has been found in a niche, placed on an elevation. *Bégouen* and *Casteret* (see also p. 189) have already correctly assumed that - as can be proved with the headless clay models of other cultic winter solstice animals (among others the bear belonging to the Arctic calendar symbolism) - a real or artificial head was put on the torso for the respective ritual act. These artificial snake head masks are still in use today in the winter sun rites of the Pueblo Indians, who have preserved the North Atlantic face circle solar year in part with its cult symbolism to the present day (cf. pl. 117, nos. 3-4, pl. 182, no. 1).

The cave as a winter solstice cult place is still preserved in Germanic tradition in the Externsteine (Lippe) and Questenberg (South Harz) in the rock or in the mountain cave. To the cosmic-symbolic frame of the winter solstice cult place belongs further the water in or at the "cave", so in the Extem stones, as it can be proved also with all jungdiluvial Atlantic cult caves of southwest Europe. The ancient Pueblo tribes also sacrificed snake "pahos" in springs.

Plate 107. no. 1. snake "paho", votive offering from a cult cave at Eagle Creek, Arizona (Old Pueblo) ; the head is missing.

No. 2, a-b. Julbrotin snake shape. From Värmeland, Frykerud socken, Sweden. The fact that the snake appears as an image bread to Jul, which as a year snake biting its tail, with the crook is also preserved in the Jul symbolism of the rim staff calendar (cf. pl. 22, no. 5 or pl. 44 under 6. XII or pl. 45 under 25. I), excludes any attempt of a rationalistic-naturalistic interpretation from the outset. It was also an insoluble riddle for the philological-theological representatives of this direction, what the snake representations in the symbolism of the first three months of the Skadinavian rimstaff calendar had to mean, where there would be no snakes at all. Thus, on March 21-22, after St. Gertrude's Day and the 0 with the "staff" or "ray" | (p. 269), the snake with the crook and the cross appears again in the staff calendar as the beginning of the summer half: it is the *Unkwati* or *Ankwati month of* the Hopi (cf. p. 203).

As plate 58, no. 4 (Julbrot from Västmanland, Ljusnanberg sock) shows, the halved "worm layer", Trojaborg or Babylone is also still a symbolic image bread of the old Julfest. And our Neolithic codification of the megalithic tombs confirms this explicitly by depicting at this Jul site of human life the same halved, upper-worldly worm layer and placing in the smallest arch, the Jul arch, in 0 the serpent as determinative, explanatory sign (Dolmen of Gavr'inis, pl. 108, no. 17), as we have seen also already in pl. 54, no. 6.

Both the cult symbolism of the Nordic staff calendar as the still popular Gebildbrot at the Julzeit, reveals to us a winter-solstice Germanic snake cult custom, which accordingly in the old-Danish name *Ormemaaned* "worm month" *(Madkemaaned,* old-Swed. Old Iceland. *Madkamânaü'r* or also *Solmânait'r* "sun month") for the after-summer-sun-usual month, July (Anglo-Saxon.seftéraLiöa), has its counterpart. As already pointed out (p. 203,230), appears in the long runic series as 12th, summer solstice or midsummer rune, then also as sign for this month the or (" sign, the two "worms", two snakes ideogram (see 18th main part, plates 180-187). Corresponding we find in the old Indo-Aryan tradition. A special snake cult took place at the full moon of the month *Srävana* (July-August) and of the month *Märgarsirsa* (November-December), especially in the celebration of the three *Astakäs,* an *ancestor* and *death cult celebration to* be performed during the winter months. That in the Astakâ-Feiem the sacrificial cake, probably an image bread like in the other Aryan sun-turning cult rites, was used, is testified[6] . Likewise, that the burning of the fire was an omen of good or bad luck (Taitt. Samh. III, 3, 8, 5), which clearly points to the solstice custom, the "new fire" rite of the winter solstice. Also among the Pueblo Indians (Hopi), the "New Fire" rite precedes the winter solstice serpent rite in the *Kele* month (November).

In connection with the winter solstice cult rites of the 3 *A stakâs it* is of great importance that this name is also present in the name of the *„First Astakä", Ekästakä, the* daughter of *Prajäpaii,* the lord of the prayers and the solar year (p. 20); she is the mother of the Son of God, the Celestial Child and the Healer, Indra as well as Agni (Atharvaveda III, 10, 12-13), of the Dragon- and

Serpent conqueror, the "child of the waters". Contrary to the hitherto common mythological opinion, *Alfred Hillebrandt* has already recognized here, as with the myth of the snake, which holds the waters enclosed and lies on the mountains, that it concerns a *winter solstice myth.* Misleading for the occidental mythology was the fact that the later Indian commentators to the Vedas themselves could no longer understand the original winter solstice sense of these myths from the Nordic original homeland and tried to interpret the symbolism of the yearly course into one of the daily course. Thus, for example, the former 30 days lasting twilight (Taittiriya Samhita IV, 3, 11, see "Rising" p. 78-81) of the winter power of the "Thule"-origin (p. 26) was forcibly reinterpreted in the sense of the daily dawn, without the resulting insoluble contradictions and darknesses of the tradition could be explained. The verses which come into use in the *Ekâstakâieier* celebrate the *Rätri,* the *New Year's night,* Atharvaveda III, 10 reads: i. "First she arose; she became a cow with Yama (the divine primeval man and lord of the underworld, cf. p. 185). May she milk richly for us every coming year. (2) To whom the gods shout, to the night, to the approaching cow, who is the wife of the year, she shall be salutary for us. You, who we worship as the image of the year, connect us long-lived descendants with wealth. 5. the tree-trunked Grâvans sounded, preparing the Havis for the turn of the year; O Ekâstakâ, we want to have good descendants and sons and to have wealth. 8. the year was approaching, your husband, O Ekâstakâ -"[7] .

In this July night, the Muttemacht, therefore also according to old Indian tradition the son of God is born in the waters, in the "house of the depth", "house of the strength", in the (1, the "snake from the bottom", "the depth", *ahi-budhnya,* which we discussed in the previous main part in connection with the (10 motive (p. 327). *Ahi* is the serpent born in the water *(abjärri}*, in the depth, the bottom *jbudhne)* of the streams (Rigveda VII, 7, 34, 6, - X, 93, 5). In the ritual *Ahi-budhnya* is repeatedly mentioned in connection with the fires, and specifically with the *Gârhapatya eeaer,* in which *Agni,* the "child of the waters" *(apäm napät') is* included as *Agni Gärhapatya.* (Apastamba XI, 15, i; Tândya -Mahâ - Brähmana 1,4, ii; Aitareya - Brähmana III, 36, 5; Taittiriya Brähmana 1,1,10, 3; Vâjasaneyi Sam- hitâ V, 33)[8] .

The GürAa/>aZya-fire is that which belongs to Agni as *grhä-pati* "lord of the house", aroundwhich Agni goes or is led three times (Rv. LV, 9, 3; 6, 4-5; 15, i-3; cf. I, 31, 4). In this *"house" (grha) Agni* also dwellsin the form of *Atri* (Rv. II, 8, 4-5, cf. VII, 15, 5; X, 39, 9; VIII, 62, 7); it is the house *â&r darkness* (VI, 50, 10; VII, 71, 5) where the *sun is* found by him (V, 40, 6, 8).

The details of the snake in the (1, in the waters there where the sun is and the son of God with the light of the lands rises from the winter solstice, are here thus still clearly recognizable for him who knows the Nordic primal experience and the vision from which they once arose as cosmic symbols. It is the same tradition of the North, which we will prove in calendars, cult rites and cult symbolism of the Pueblo Indians below, and which can be found again and again elsewhere in North America, e.g. with the Arikara, who call the 11th month of the year "nose of the small snake" and the 12th month "nose of the big snake", or like the Pawnee the 10th month the *nüi'k* "snake month" (Cope p. 159 u. 161).

It is the same myth and the same cosmic-calendar cult symbolism of the Arctic-Atlantic Thule culture circle, which are also present in plate 107,

No. 3. ancient Chinese dragon image of nephrite in Cl form, rain deity, late Chou period (Leipzig, Mus. f. Völk.). For the green gemstone, nephrite, jadeite, as a symbol of sea water color pp. 214, 282, 289-290[9] .

No. 4-5. Sikyatki pottery, Arizona, Old Pueblo, excavation finds. The winter solstice "horned serpent" *Palülükonluh'),* which we will discuss below, in circular or annual form.

No. 6. from the petroglyphs at Millers Cave. Big Piney River, Pulaski county, Central Missouri, which have already been discussed in pl. 85, no. i-2 (cf. pl. 81, no. 6 and pl. 119, no. 3a-b): the horned serpent in fl-Fonn.

No. 7. The reverse side of that clay relief in the Museo Nacional de Mexico already mentioned on p. 121 (cf. pl. 119, no. 5 a-b), which vome depicts the Quetzalcoatl with the solar year hieroglyph *IponatluK)* as god in the "wheel", in the "frame" (p. 27) and on the reverse the fl -shaped serpent horned with three feathers (= 'W) (for the North American origin of this symbolism, cf. pl. 116, no. 1, pl. 117, nos. 3-4; pl. 127; pl. 128, no. i; pl. 129, no. 1). The fl-shaped snake is the snake of the smallest solar arc, the ""/'-snake, the snake in the "water", which stands at the beginning of the solar year as microcosm of the world time year, and macrocosmically at the beginning of the creation. Because the winter solstice is the parable of the world creation.

The name *Quetzalcoatl* is formed from *quetzalli,* the precious, shiny green (= water-colored) tail feathers of the quetzal bird belonging to the trogonids, and from *coatl* "snake". In prehistoric times, the figure of this ancient Toltec god migrated with the Naua tribes, who spread out as merchants, conquerors and colonists, to the countries of distant Central America, where, translated into the languages of the Maya tribes living there, we encounter his name as *Kukulcan, Cuchul- chan, K'u cumatz.* The Chiapanec priest-scholars explained Cuchulchan as "the feathered serpent that walks in the water"[10] . They identified him with the water and rain god Tlaloc (p. 281, cf. pl. 129, i and pl. 80, nos. 4-5). *K'ucumatz of* the Guatelmaltec saga is called *Uc'uxcho u c'ux palo* "heart of the lake, heart of the sea, the lord of the green bowl" (cf. pp. 279 and 288-289), in the Popol Wuh, the cosmic creation myth of the Kice; *xa pa yaxueol viri* "in the water is his sphere of action," is said of him in the Cakchiquel annals.

The Popul Wuh, the "People's Book", of the Kice of Guatemala still contains in part the ancient North Atlantic creation myth[11] . In the entrance it says: "We will bring it to light; because it is no longer to be seen this Popol Wuh, in which was to be seen the origin of the shining one from beyond the sea, its light becoming, whereby (we) saw the light of the life, as it is called.

(II) This is the description of when (everything) was still, when (everything) was still and silent, when the celestial space was motionless, calm and empty. The face of the earth did not appear yet, only the calm sea alone was there and the whole celestial space; - only the calm water was there, only the sea resting peacefully in its shores. There was nothing existing. Rest, silence (reigned alone) in the darkness, in the night."

It is the same North Atlantic cosmogonic show that we can prove in ancient Germanic, ancient Indian, ancient Egyptian as well as ancient Polynesian lore.

It says now further (III): "Only *Caqol* ("formers", "builders"), *Bitol (*"creators"), *Tepeu* ("glorious, mighty, exalted", put by *Stoll* to *tepetl* "mountain"), *K'ukumac (ffukumac),* the bearers, the producers, were shining in the water. They were wrapped with green-blue feathers. That is why his name is Q'ukumac. - There appeared when they were *thinking -down* and up light (= $) -there appeared the man, while they were deliberating about the sprouting and the growth of the trees, the plants, about the sprouting of the life, of the growth in the darkness, in the night, through the one who is the heart of the sky called Huraqan *(hun* "one" and *raqan* "leg", "the one with one leg", the "one-footed"'Hst, the first, Huraqan (theone-footed) kaqulha(?), the second Cipi (small) kaqulha, the third

Rasa (green) kaqulha: in these three is the heart of "heaven", w *c'ux cah* (compare w *c'ux uleu* , the heart of the earth"). The Tzental name for this trinity *Uotan* is the name of the main god, the hero of the Tzental group of Mayan tribes and the *third* day sign, which is otherwise "night" (Mayan) or "house" (Mexican). It is this trinity which is in the waters, in the D serpent with the 3 water-green feathers V or.Y (= sun rays), thus "in the radiant R w" (compare plates 72-73 and 76-79). Also this Central American version of the myth of the "three brothers", the creators and world orderers and the horned snake in the waters we will be able to determine for America as of northern, Arctic origin (see plate 119).

It is the parable of the Son of God and Healer in the 3 "aettir" of his yearly course as year-God. The corresponding Indo-European tradition was already mentioned in the old Indian version of the three brothers, *Ekhaia* (the first), *Dvita (the* second) and *Trita* (the third) in the previous main piece (p. 341): the "third" would have been thrown into the "well" or would have fallen into it on the escape from the wolf that comes over the eternally flowing waters. He is the *Trita Aptya,* "the third in the waters," theThrâetaona of the Awesta (Mahâbharata 9,36,33 f.; Rigveda 1,105; Taittiriya Brâhmana III, 2, 8,10-11), who overcomes the "serpent from the bottom" *(ahi budhnya),* in which according to the old Vedic tradition also *Aja ekapäd,* the "*One-footed* Aja" *(a-ja* the "Unborn") is included (cf. R. V. X, 65,13; X, 66, ii; Atharvaveda 13,1,6; Taittiriya Brâhmana 3,1,2, 8): The "one-footed unborn" is identical with *Apâm napât* the "water-child," the Son of God in the waters, who is inAAi *budhnya,* the "serpent from the bottom" or in the world-ocean *(samudre), the Agni who* is "in the waters" *(apsii)* when he was in the "third space" (Rigveda X, 45, 3; see "Rise of Mankind," p. 244t).

The myth of the one-footed or one-handed as a cosmic-calendar parable has already been mentioned repeatedly: it is that place of the third "att" or "celestial direction" of the year where the Son of God has passed through the 360 days and arrived at (1, the "serpent", the "wolf", has only "*one* hand" or *"one foot", the* 5 "pre-Jult days" or epagomena, in which, according to ancient Egyptian tradition, the gods would also be born.

Also the Mexican tradition knows the one-footed god, Tezcatlipoca, the cross and calendar god, as pre-winter-sun-appearance of Quetzalcoatl (plate 23, no. i cf. p. 106,110 etc.). In place of the missing foot of the Tezcatlipoca appears then also accordingly the hieroglyph *chalchiuh-atl* "the emerald, sea-green water", the "gem water" (pp. 289-290), in which is also the *Huraqan*, or the sea-blue D-hieroglyph, *aoztotl,* the sea water cave (pl. 80, no. 7, p. 282). It concerns also here the "ancient" winter sun turning myth. And according to Sahagun (book 2, cap. 1) the Mexicans sacrificed in the *beginning of* the year then also to the Quetzalcoatl, the Chalchiuhtlicue, the goddess of the green or gemstone water or the *TlaloquS,* the water or rain gods (p. 325).

And that at the (1 or (1D with the 8 points is the year snake or the two ( ) year snakes, the late Roman tradition (Taf. 107, Nr. 8 = Taf. 95, Nr. 9) had also shown us: there grows the life bai^i up (p. 311).

First, let's follow the 0-serpent motif.

Plate 108: *The* H *"ur" and the snake.* It is without further ado now understandable that the ideogram of the smallest solar arc, the G, appears in formula connection with the snake as determinative, explanatory or defining sign.

For the character connections, the formulas:

1. Serpent with H and year sign CD or (J) or + or X (nos. 1, 5-6, 11, 16) cf. pl. 65.

2. Snake with Cl and theldeogram of the solar arc year, 3 equal-centered circles (no. 22), or the snake in the fl of the bisected worm layer (no. 17).

3. Snake with H and sun O etc. (No. 7,10,14,19-20) cf. pl. 69.

4. Horned serpent with fl (nos. 2-3 7, 12, 28-30); the last 3 numbers (28-30) show the serpent with rams' tusks (compare plates 121-122).

5. Serpent with fl and $ (no. 2-3, 24) cf. pl. 218-219; horned serpent with X (no. 30) cf. pl. 227, also pl. 116, no. 2.

6. Snake with the fl and the Son of God:

a) as T (no. 3), as Y or YY (nos. 7,13,15, 28).

Note the snake as water ideogram in no. 14, cf. no. 21. For the 2 snakes = ( ) (nos. 16, 18, 23) cf. main section 18.

Plate 109. no. 1. razor, *grave goods^),* Jylland, Denmark, recent. Bronze Age (Mus. Copenhagen, No. B 4548). The two year snakes, the pre- and postwinter solstice, on the (radiating) ß. Note the radiation on the neck of the *ormr,* the "feathered".

No. 2. the same, Vestrup, Gislum district, Norway. The god or the dead man in the fl with the horned snake. In front of him the dragon ship with the horned serpent head sterns (see plate 133 and further main section 51), in which the twins, the twofold, the horned one, with the "ulo" axe (pp. 65, 107, 249, see further main section 36) are.

No. 3. grave vessel from Foldingbro, Malt district, turn of the Bronze Age-Iron Age (Nationalmuseet, Copenhagen). To the left of the handle, the fl-shaped end of the snake with the(p-year sign; to the right of the handle, above, the snake as a water ideogram, above it +, below it the radiant fl *ur* (for the type of notation, see Plate 73, No. 22a). On the lower right, another vertical snake representation.

No. 4. burial vessel from Vollundgaard, Egtved parish, Jerlev district, southern Nörrejylland. End of the Later Bronze Age (Mus. Copenhagen, no. 3862). Above, to the left of the handle, the world or tree of life with branches lowered downward (cf. pl. 59, no. 3, and pl. 164, no. 5, respectively); to the right of the handle, the wolf, below him the radiant *ur* fl with the sun escaping from it. Below it the twofold serpent or water sign; next to it the tree of life with the branches pointing upwards (cf. pl. 28, no. 5, or pl. 140, no. 1).

No. 5. Ävei heads of a silver necklace of i2(!) serpent heads, Gotland (Viking Age). Head No. 5 a shows the fl sign at the top of the neck, also with the | in it (Plate 68); head No. 5b the 8 sign = 8 or $.

Plate 110. The winter solstice snake and the sign "year"®.

As we have seen in the 9th main piece (plates 65 and 67), the ß, the smallest turn of the "worm layer", contains the year, the beginning of the year, the division of the year or the middle of the year, ® or -f-. Correspondingly, we must therefore also find the winter sun symbol (=0) connected with the "year" sign.

The present plate is the epigraphic record of the migration of this Arctic-Atlantic winter solstice motif from north to south. The petroglyph of Spearfish, Washington (No. i = Plate 117, No. 1) is the stage of this migration, which leads via the Pueblo Indians (No. 2 = Plate 117, No. 2), Mexico, Central America, to the petroglyphs of Chili, Brazil, and Argentina. The motif of the winter-solar, horned and feathered serpent in the North American prehistoric petroglyphs and the cult-symbolic and mythical permanent tradition will be examined below from itsoriginal area, the Arctic "Thule" culture (No. 116, No. 1), developmentally. To the formulas is to be noted:

For the Son of God lowering his arms, or the T hieroglyph, and the $ (nos. 6 and 18), cf. Tat. 366-367; for the Son of God as the 4-cross god or year-god with the sun (no. 7), cf. pl. 306 (VIII) and 307-308; for no. 8, the horned year-god with the sun, cf. pl. 306; for the serpent, hand, and sun, see main sections 37-38 and 41, where the myth of the one-handed or one-footed god comes under investigation.

No. 18. The rock drawing of Minussinsk, Yenisei, Western Siberia, the area of the Eurasian Thule culture of the Aurignacian, is particularly important as a group: it represents the 'J' god or the dead, at the T stele on the ß, which bears the ® - "year". The T or T^{m} ü the transversal + has been handed down in the Russian cult of the dead as a funerary pole until modern times (see my Palestina book). Further - the horned snake on the CI, the snake with the $ and the CD . That it is the winter-sun-turned, the grave-snake (Old Norse *graf-vitnir)*, which brings the new year Q in the waters .xS?, teaches us still clearly the Neolithic entry in the grave-house, the *orca,* the dolmen of Salles, Tras-os- Montes, Portugal (No. 15).

No. 16: The also Neolithic rock drawing from Bullarevägen, Norrgârden, Tanum district, Bohuslän province, southern Sweden. It is probably the oldest Norse representation of thedragon-fighting motif, which will be discussed below (plates 128-131). The god, the stone axe hammer raised to the blow in the right hand, has seized with the other the snake which holds the year sign © *iraTail* (= ß of the "worm layer"); at the stern of the ship the swan's neck (?), thus the swan guide boat?

The meaning of the axe or hammer god we can make completely clear from the Skadinavian rock drawings (plates 322 and 328): he is the Q - year splitter, the god with the "Julhand", who "raises" the new "light of the lands" 0 with the "right" hand, the horned one, etc. The mythical memory of the dragon fight is not only preserved in the fishing expedition of Thor after the Midgard worm, with the *bull's head* (!) as bait, or in Siegfried's (Sigurd's) victory over the treasure-keeping Lindwurm in the cave. Also Old Norse "Kenningar" like *stritt orma* (Skaldsk. 29) or *snâka stritt* (Fleteyjar-bök II, 523) "worm-gram", "worm-strife", "snake-strife" as naming for "winter" preserve the cosmic-symbolic tradition.

Let's follow mm first the motif of the winter solstice snake with the "year" symbol:

Plate in. The winter solstice serpent and the cross (= "year", "middle of the year", cf. pl. 22, nos. 29 and 56). To the individual representations still is to be emphasized: No. 1. rock drawing from Yerington, W.Nevada, North America (from left to right): Cross, sole of the foot (determinative of the "new going" of God, of fertility), the ^-sign (pp. 162-163), | "sun", the southern sinking; the serpent with the sun, below it the (J) - year-sign with the $ on the axis (= "coming from above and below"), cf. Plate 213, No. 2. rock drawing of Owens Valley, California: sun and +, serpent, the * - year sign, and the serpent feathered on the head v (cf. Plate 107, No. 7, p. 350), which also bears on its back the feathers, the solar ray symbols. Cross, sun and snake appear likewise in No. 3, 5,11,12-14, whereby sun or solar year circle and cross can be connected to the formula (No. 5, 13), see for this further Taf. 307. Also the Christ, the son of God, the "light of the world", leads later still last symbol as sign of the world domination. Also No. 14, the wall painting in the cave Cueva de los Arcos, South Andalusia (j. St.Zt.), contains an early Christian symbol: the or J, with the cross, the so-called. "Anchor" - symbol, which will be examined in main part 35, with the snake, the ^-sign, which in the lower half the earth hatching and in de^{r} upper half the two points of the summer turning sun.

(see Tat. 8-9), the sun (6) and the 4 /""-sign. For the formula connection T, sun and snake, see main section 45, tat. 475-476.

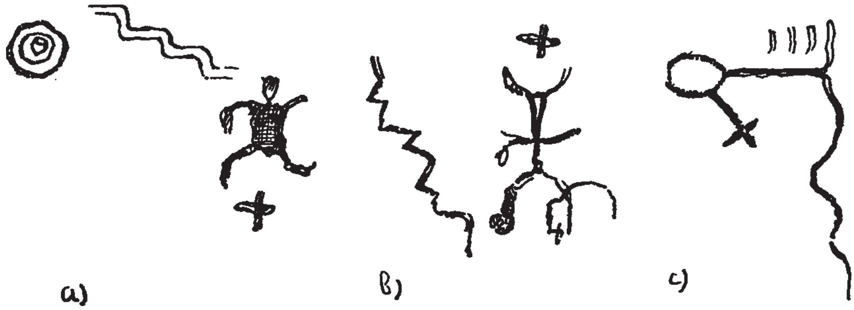
Horned is the snake in no. ii and 13.

The horned serpent and cross (no. 15) appear as funerary symbols on the same stone in the megalithic tomb (Cairn I) of Sliabh-na-Calliaghe as no. 9, with the radiant sun: this is the final stone of the lower chamber, on the south side[12] .

No. 26. The horned serpent with the sun sign f and the wheel cross (J), the ideogram of the world picture, the four cardinal points of the face circle sun year, with the sun circles at the 4 points, appears to us accordingly in the rock drawings of the Dermel valley, Sahara Atlas, whose oldest layer belongs to the younger Diluvium and which are of *Atlantic style*, like those of the Franco-Cantabrian circle and of La Pileta (see "Rising", p. 91-92). The permanent tradition extends from the Neolithic Libyan cult symbolism through the Roman period to the Ber- berian cult custom of the present.

For the procession of the "people from the west" the pre-Elamite representation of Susa (no. 17) is also another milestone. The framed cross, on which the horned serpent appears, we have learned above (p. 234, text fig. 38, cf. p. 233) in connection with the corresponding Old Sumerian representation of Fara (text fig. 38, no. 8) and in the symbolism of the burial vessels of Tule Rosa Canyon (text fig. 38, no. 2). Its winter solstice significance is assured by the triptych of Little lake, Owens Valley, California (pl. 51, no. 8, cf. pl. 299, no. 4). The representation of San Francisco Mountain, Arizona (pl. in, no. 6), the serpent bearing the cross or Y-sign, on the framed cross, we find again in the petroglyphs of Piute Springs, Mohawe Desert, California (pl. 195, no. 1): the framed cross with the two jabr- serpents (= () or §), between them the rising sun *?-.

As an addendum to plate in, I would like to bring the following three representations from the symbolism of the grave vessels of Tule Rosa Canyon, New Mexico.



Text fig. 60

a) The Son of God with one lowered and one raised arm, a winter solstice symbol (p. 166), the 4-cross, the serpent and the solar arc year ideogram of the three equal-centered circles; b) the same, depicted horned, with the + cross and the serpent; the one foot as U loop (cf. text fig. 33, no. 1, p. 197); c) the serpent with the solar or solar year circle and the + cross.

Plate 112: The winter solstice snake and the year wheel.

The representation of the snake as water ideogram is to be emphasized again, since the winter-sun-usual winding of the "Wunnlage", the fl *ur* as "Midgardswuim" is for the Arctic-Atlantic show in the waters; or the water ideogram is added still particularly (No. 1, 3,10). Further: the year, world or life tree (No. 2, 3).

The rock drawing of Owens Valley, Little lake (No.4): on the yearly wheel stands, as it were preparing to descend again, the god lowering his arms; on the right in the eastern "mid-time place" the sun with the two yearly serpents (cf. No.1); below in the south the f with the winter-sun-turning serpent.

Particularly valuable are also here the representations from the rock drawings of the Sahara Atlas area (No. 12--13):

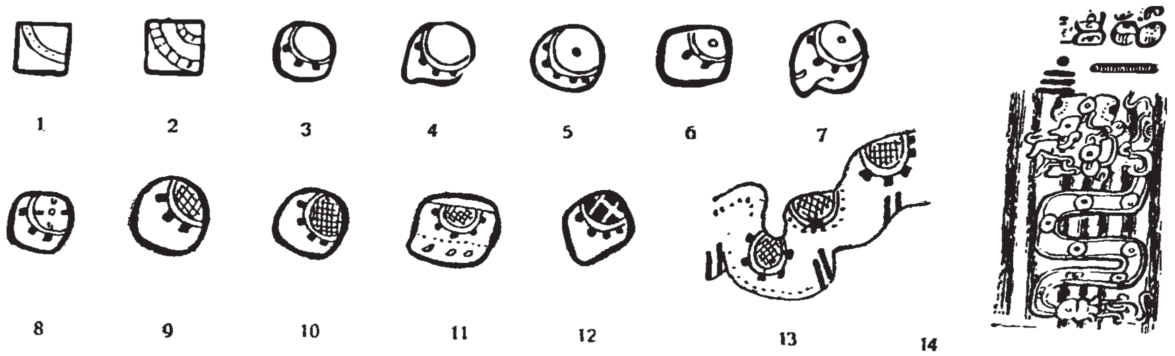
No. 12. Ain-La Hag (Ain-Ed-Douis), Cercle de Géryville (from left to right): the solar year wheel (^) and the serpent, the sun Q, the resurrected Son of God, the Y with the Y-hand, standing on the inverted (= underworldly, winter solstice) celestial ship with the sun signs (cf. Plate 506, nos. 31,33-54), and the sign of the twofold, the $ (cf. p. 210 and main part 35).

No. 13. rock drawing from the Dermel valley: the risen Son of God, the Y> with the turn or swastika as determinative of the "new turn", the snake and the same yearly wheel cross with the 4 sun circles, as in plate 111, no. 116, from which in the "italic writing" the turn or swastika originated[13] .

Plate 113. no. 1. incised ornament on a prehistoric clay bowl from Arkansas, U.SA. Winged, horned serpents with the yearly ideogram.

No. 2: The water snake in the Dresden manuscript (57b, 56b). The Maya also connect the snake as a cosmic-calendar and elemental symbol with the god in the waters, the water god, therefore with the setting sun, originally winter sun. As in the Toltec tradition the horned or feathered serpent with the shining god *Quetzalcoatl* originally dwells in the waters, so in the Maya cult symbolism the serpent appears as a symbol of the rain or water god (= the god in the waters) *Chac.* Like *coatl* in the Mexican manuscripts, the snake is also the fifth day sign in the Maya manuscripts. As *Seler* points out, this day sign in Yucatan is no longer called by the usual name "snake" (caw), but by a special esoteric name or perhaps *chicchan* belonging to a related dialect of neighboring *Chiapas*[14] . *Seler*, with *Molina,* would like to interpret the name *chicchan* as "the biting snake" (= Mexican *tequani coatl* "the eater the snake"), with reference to *chi, chii* "mouth, bite". *Perez* assumes that *chicchan* is prescribed for *chi- chan, chanchan, chan* "small"[15] . *Chan* would then be by-form for *can,* as the snake is called in the Qu'iche-Cak- chiquel and Maya. The snake in the waters, the "biting", bringing death, is actually the "small", the smallest coil (1 of the "worm layer" to the winter solstice.And characteristically it is called in the Qu'ichè also *abah (abagh)* "stone". With it we stand also in the Central American tradition before the winter solstice motive of the "snake stone" which was treated at the beginning of our main piece. In the ancient capital of the Cakchiquel, the main sanctuary was then also the *chay-abah,* the "snake stone", the half fathom large, semi-transparent stone, on the mirror surface of which the soothsayers read the answers to all questions that were presented to the gods in important civil or military matters.

If we now look at the hieroglyph *chicchan in the* Mexican illuminated manuscripts, as compiled in motivic selection in the following text figure 61 (see page 356), we find a single or double-margined radiating arc fl, the "radiating wr," which contains the sun Q (no. 5-7) or the solar hieroglyph *kin* "sun, day" (no. 8, cf. pl. 4, no. 24) ; or the darkened sun, the night sun (originally = winter sun), which is depicted hatched, just as in the pre-dynastic linear writing of Egypt (cf. et al.



Text fig. 61
The Mayan hieroglyph *chicchan*

Pl. 152, nos. 9-11; Pl. 280, nos. 32-37; Pl. 286, nos. 18-19; Pl. 289, nos. 7-9). That the snake itself bears this symbolism is shown by fragment no. 13 after Codex Cortes 12 b; cf. the same representation in Codex Cortes 14,15b (pl. 129, no. 1), the ß-shaped snake with the water and rain god *Chac* (dragon fight motif), where the snake also bears the | | sign, like the winter-sun-wielding horned and feathered snake of the Hopi Indians (pl. 128, No. 1), with which the *Macibol-* or CafeÄo-Katschina, the sun-god-Katschina, performs the winter-sun-turned-symbolic-dragon-fight in the *Palülükonti,* or *Unkwanti* or *Ankwanti-Yeiern of* the spring equals. As our investigation in this and in the 45th main section (pl. 476-477, see also pl. 59, no. 10, pl. 61, no. 10, pl. 107, no. 10, pl. in, no. 14, pl. 114, no. 8 and 12, pl. 189, no. 2-3, pl. 219, no. 6) will result, the horned and feathered winter solstice serpent of the Hopi, *Palülükon(uh],* carries its name after the post-winter solstice Pa month (p. 203), January, and its calendrical sign J *pa,* which also appears accordingly in the cAiccAan hieroglyphs (text fig. 61, no. 12).

In the representation of the Dresden manuscript *Chac* is also depicted in the snake (= the god in the ß), contained in it, and the snake carries the sun hieroglyph © (text fig. 6r, no. 14). That this whole drawing of the snake is not a naturalistic one, but a symbolic one, "probably mythical", had already been assumed by Seler. Seler also related the two-colored drawing of the snake to the black *Chac,* the god in the darkness of the waters, and similarly the ©-symbols of the CAac-snake of the Dresden manuscript to the round mirror as sun symbol, which is found correspondingly in Mexican manuscripts. It is *tezca-coatl,* the "mirror-snake", a symbol associated with the god *Tezca-tlipoca* or *Tezca-tepocatl* "mirror youth" or "smoking mirror". This "mirror" now appears in place of the missing foot of the nocturnal originally winter-sun god. And we have seen in the 9th main piece that this missing foot is in the ß, in the waters (p. 282, plate 80, no. 7).

Quetzalcoatl, the *Ce acatl* "one tube" or *Topiltzin Ce acail* "Our prince one tube" of the "Historia de Colhuacan y Mexico", the son of the old sky god *Mixcoatl,* "cloud snake", slays with this "mirror snake" the 400 (= innumerable) hostile *Mimixcoa* "cloud snakes" the stem gods of the north. This is also an original winter solstice myth of the god, who was in the waters, in the serpent ß with the sun©, and with his heliacal rising, in his revelation as sun and morning star, drives away the other nocturnal (originally = winter) sky-stems. The winter-solar origin of the mythe is also indicated by the *drilling of the new fire* (!) by Quetzalcoatl, which precedes the fight (see p. 37 and 179).

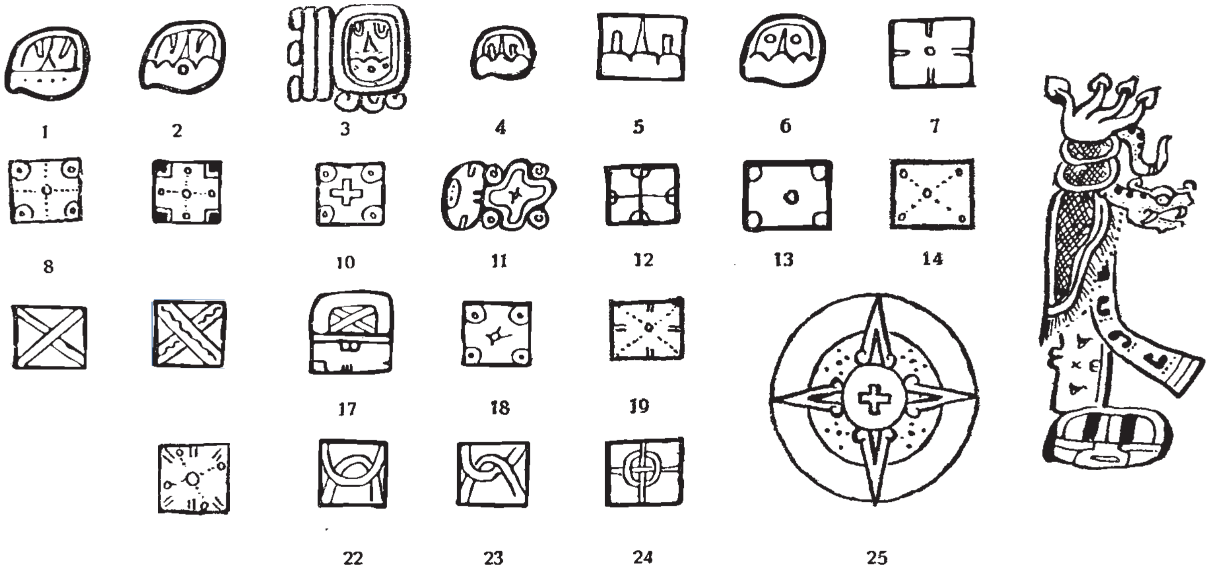
Characteristic for the entire Mediterranean culture circle, oh Central American, Egyptian, Near Eastern, ancient Indian etc., is the natural darkening of the winter solstice myth and the transfer of this yearly cycle symbolism to the midnight turn of the day cycle ("etmaal", cf. p.24). This transfer of the former Arctic winter solstice and annual cycle symbolism to the day and night cycle, as their microcosm, in the new southern homeland led in the now occurring obscuration of the tradition everywhere to the same insoluble ambiguities and contradictions, which - as already mentioned in the previous main section - confronted the later Indian commentators of the Vedas with exactly the same puzzles as the Americanists in the Mexican and Central American traditions.

Let us now consider the water snake of the Dresden manuscript (57b and 56b) as a useful application. *Seler* assumes that above the opened maw the image of the sun (the Maya hieroglyph *kin,* plate no. 4, no. 24) hanging down from a sky shield is shown, which is framed by a light and a dark field. Also here the question arises whether the (D and/or m with a bright and dark half, does not originally represent the old year in a dichotomy.

This is made probable by the two harpoons or arrows crossed in X-shape in No. 3 (see pp. 146 and 338), which representation moreover gives the year sign 0 also "dotted", with the sun of the two halves of the year or day (see plate 8 and pp. 59-60). Special importance gains also the hieroglyph *akbal, a'kbal,* whoseTzeltal or Tzental name *uotan* was mentioned above (p. 351) in connection with *K'ukumac-Quetzalcoatl,* the one who shines in the water, the one-footed one, the Trinity, which is the "heart of heaven". *Uotan* means according to *Seler* the "innermost heart", *uo* as derivative of *ol, uol* "heart, mind, will, freedom, round", and *tan* "in the middle"[18] .

The word *a'kbal* means "night", which is still in use today in Maya in this meaning. As Seler correctly elaborates on the cosmic-symbolic interpretation of the name, night would be the dark *house of the earth* that receives the dead into its bosom and where the sun also goes to rest. The Mexicans link this third day sign, *calli* "house," with the region of the *west,* the area where *the sun sets,* where it is "sinking south" according to the Eddic formula (pp. 295 u. 344). In Mexican cult symbolism, its patron is the god *Tepeyollotl,* the "heart of the mountains," depicted as a jaguar, sitting above a mountain cave. Opposite him, in the Codex Telleriano-Remensis and Vaticanus A, the god *Quetzalcoatl* is significantly represented. It is this sign, which is favorable to the homecoming, in which also the twilight figures, the ghosts, the *Ciuateteö go* around. Because it stands the day *1. calli in the Tonalamatl* arranged in five-limbed columns (p. uo) in the column ander place which forms the beginning of the third *Tonalamail quarter* and therefore as the west, the region of the women *(ciuatlampa* = old-Nord. "mother side" see p. 25) belonged[17] .

If we look at the alternating forms of this night and mother's house hieroglyph (text fig.62, p. 358), a motivic selection from the compilation of Seler[18] , then, according to him, at no. i-6 the Mexican representations of the cave are to be thought of, i.e. of a *mountain with the throat closed* (cf. Seler no. 284 and 285). As Seler himself emphasizes, "the two lateral points, which protrude like teeth into the interior of the sign, must not be interpreted as teeth. Against it speaks their occasionally completely shifted position and that they appear sometimes almost as eyes" (No. 6). Whether here actually in the UU or VV or AA ETC. the representation of the eyes is present, seems to me not yet proven with certainty. Also the form of the Dresden manuscript (our plate 113, no. 2, top right) reminds of the hieroglyph of the "two mountains": compare the Old Hopi representation plate 100, no. 2. I would like to take the two eyes (= solstices) in text fig. 62, no. 6 as a completely independent variant, which belongs to the group no. 8-10 and 13-14, 18, 20-21. The form



Textabb. 62
Die Maya-Hieroglyphe ***akbal, a'kbal, uotan***

Text fig. 62, no. i-6 would thus represent the cave gap (= opened maw) between the "two mountains" and the two solstice points; the wavy line below, which Seler takes as the edge of the maw or maw, could be the waterideogram, which is also represented by the dots, "shining" (p. 74).

The further observation of Seler is important: it is remarkable that on the monuments the eyes in the hieroglyph *akbal* are very often chiseled fulfilled with crossed strokes, thus are supposed to be *dark, blackgelten* (see the above explained, p.355/356). The cave is the entrance into the house of the earth, it is the inside, the heart of the mountains, it is the seat of the night, the darkness. As one sees, all relations which are connected with the name of the third day sign would find their perfect explanation by the "cave".

This completely correct capture of the symbol by *Seler* is now completely confirmed by the forms of the hieroglyph. The whole row No. 7-21 is the formula connection of the o°o respectively ° ° or -|- and X-" year"-ideogram, whereNo. 12 shows the form treated inTaf. 18, No. 10-16, of the four '{'-signs arranged in -{-shape (p. 87).

As Seler has also already pointed out, the sign *akbal has* been used here in the undoubted meaning "night" besides its meaning *kin* "day" (cf. text fig. 61, no. 8 and pl.4, no.24). It is the same twofold sense, which is the basis of the winter-solar, midnight rune t<j Anglo-Saxon *dag* "day", which originated from X or (^) (= Anglo-Saxon *gear* "year") or 0 in the same way as the Maya hieroglyph *akbal* (Taf. 9 and Textabb. 9, p. 56).

For the winter solstice meaning the alternate form no. 22-23, the >0<-sign, is characteristic, which we will treat in the 19th main section (plates 196-199): it is the 22nd pre-winter solstice rune of the Germanic runic series, the sign *Q* "heaven and earth", of the "hieros gamos", as ideogram of the apparent descent of heaven to earth (cf. pp. 114, 223, 227, 230, 297).

Also the formNo. 24, which is in the sign of the year, andNo. 25, which is correspondingly in the Mexican solar (actually „solar year")-hieroglyph *tonatiuh* (pl. 33, no. 7, pl. 190, no. 4, cf. the samas symbol pl. 35, nos. 8 and 9), as contained in the disc calendar *toncdamaU* (pl. 186, no. 1), confirms the winter-sun-usual meaning of the aé&aZ hieroglyph. And so it becomes understandable that in the representation of the Dresden manuscript 27c the water snake appears in connection with the *zac-té* or *uayeyab demon of* the *akbal years and the* latter has the symbol D and U (text fig. 55, no. 26).

If we now return to our water snake of the Dresden manuscript (plate 113, no. 2-3), we can state the following in summarizing and concluding consideration: the (D-or [H-" year"-sign with its light and dark half and the sun-sign contained in between is located under the "night-house"-sign which descends on it and lets the year sink down into the opened throat of the snake in the waters (= 0).

We will come back to the following South American representation of the year god in the 0-serpent or the Fl-dragon in the 37th and 38th main piece.

Plate 113, No. 4 shows the horned "dragon" of Santa Rita (Mus. Liverpool), which in its opened maw shows the head of the Mexican water or rain god *Tlaloc,* who is contained in the dragon as his "house" (motif: the god in the snake, in the fl). On the back the dragon carries a cult water vessel: the "water of life", the fertility-bringing.

No. 5: Burial vessel from the necropolis of Haliki, Attica, Mycenaean period. Four horned snakes in -|- or X-arrangement around the neck of the vessel, the upper half of which shows a triple or quadruple wavy line as water or snake ideogram. Probably this is also a cult water or water of life vessel. The fourfold serpent or fourfold snare is a symbol which also originated from the connection of the ££) - or (^) -face circle sun jahr es with the sun course arc j ahr (cf. pl. 55 and pp. 203-204 and text fig. 38, no. 8). I come back to this symbol still in the 18th main piece and further in my Palestina book.

No. 6: Grave vessel from the Galgenberg, Arneburg, Mark Brandenburg (oldest Iron Age). In symbolism the vessel shows the snake (6a), the sun (6b) and the "Hom" or "Ka" sign(^jbzw. V (6c).

No. 7a-b. The Egyptian sun rune 7c *(Ri, Rë* or *Ra;* cf. pp. 127/128, 266 and 275) is represented since the old empire by a simple perforated disk, as in China, Eurasia and North America (pl. 4 and pp. 91-92), usually entwined by a uraeus serpent or by 2 uraeus serpents (cf. pl. 193, no. 5a-b).

The so-called "Uraeus" serpent JQ or is the symbol of the lower Egyptian city *Dp* as cult place of that serpent goddess, which was called "the one of Dp and P" (the adjacent Homs city). She is called with her actual name *WSdj.t,* later about **Udö* spoken (Copt. e Stu), Greek rendered *Uto* or *Etö;* from it the place got the nameBw/o, i.e. "House of Udö", which was then erroneously transferred also to the goddess herself. Her name, which is written with the image of the papyrus stem, the sign of the word stem "green" (old J oQj), may have been given to the goddess by this plant, which itself was also called *wid*[20] . Now W2d(j)t is also the name of the 10th district in Middle Egypt, whose capital Ibw was "the sandal city" (p. 23) near today's Abutig, an old cult place, in which the quarreling pair of gods (Horus and Seth) should unite; for this annual myth of the "hostile brothers", sun and winter half of the year see p. 232.

The name of the Gau *WSd(j)t* is now written with the Uraeus standard in ancient design. The sign snake *d,* which is equivalent to the ^ remaining only as determinative, we have already several times in connection with Fl md "10" and md "deep be, of the sea and the underworld, the realm of the dead (p. 212, 265 etc.). And with this snake sign then also the snake goddess of *Wdclji* is written as the *Kbh .wt,* "the cool water donating". This name refers to her activity of refreshing the heart of the *deceased by giving water*: she does this as the daughter of Anubis, the god of the dead. Her idol carved in wood was placed in the tomb of the deceased, including King Tut-'anch-amun. She wears the sun disk with the erected Uraeus serpent as the main or head ornament, therefore, as an underworld goddess she is connected with the lion or the two lions or lion-headed (see pp. 219, 339).

Buto, their city, was given by *Ra* or *Re to* Horus as payment for the injury (or the loss) of his eye (= winter sun) by Seth. The lost sun's and god's eye of Horus corresponds motivically completely to the eye of Odin, which is as "pledge" in the "world well" of Mimir, also here = "house of the deep", "of wisdom": it is the winter sun in the waters in contrast to the summer sun, heavenly, the ° or £ motive. Only the Eddic tradition is already darkened here (3000 years later!), when the eye of Allfather, the world god, and not of the eye of the son of God (Thor, Tyr, Ull etc.) is spoken of. In the Egyptian tradition is this sun eye Q which is surrounded by the Uraeus serpent as a symbol of Horus. This eye of the son of God, which was lost, was "hurt" by the "hostile brother" the winter demon, when Horus saw the *black* line or the *black boar* (p. 311/312).

the sun's eye Q, which is in the snake (motif O in the ß), is also called *djd in* the Book of the Dead

o ler or This sun snake with the God and

Sun's eye, with the horned serpent, appears in ancient representation as^the "life-

food" of the living, the dead and the gods; likewise in the Book of the Dead

designation
It is the serpent Neheb-Kau, a manifestation of a water in the hereafter, in the realm of the blessed. It is the

snake *Neheb-Kau,* a manifestation of the Nut, which hands to the dead in the underworld that tZ/jZ-food (also

^-).

The lion-headed (originally = underworldly) goddess with the Uraeus serpent meets us also in another local form, in the goddess *Tefnut* or *Tafnut,* the daughter ofRâ, "the eye ofRâ", whose feast of Ra took place in the days from 28th Tybi to 4th Mechir (14th to 20th December), i.e. around the time of the winter turn[22] . In the

In the course of this main part we will treat several times the underworldly, midnightly, originally winter-solar serpent, the companion of the ship of the sun-god, through which the god passes on his underworldly night journey. She is the life-giver, the y "nÄfe serpent (cf. Taf. 132, nos. 9-11).

Now it remains to be solved a mystery how such a perishable, death-bringing animal, like the Aspis all-known under the Latin name "Uraeus", which corresponds to the Indian spectacled snake, could be symbolized as light and life carrier. The Latin "Uraeus" is supposed to be the translation of the Egyptian *'Ar-'ar* "erect". The erect, bloated "Uraeus" snake shows at the neck the (J -sign as the general North Atlantic alternate form for ? (plate 113, no. 7b, compare plate 213). And therefore in these later southern mixed cultures also the there death-bringing animal, which carried the life hieroglyph of the solar year of God, remained holy, like the crocodile, the "great lizard" with the :j hieroglyph on the neck, and the "spectacled serpent," the sacred naga, with the fl and solstice dots at the ends (see pl. 69, nos. 26-32).

It is that God-view in the universe, in the nature, of the North-Atlanteans, their "theophore" animal and plant lore, which also here forms the lost and dried up original source of the symbol of the "Uraeus" - snake with the sun. Their model, however, was the non-poisonous "Snake" with the gold ring, the D or O in the neck, which is preserved as winter-sun-serpent with the sun equally in the rune-staff calendar (see plate 44, under 6. XII.).

We now continue to trace the motivic connections by means of the monuments.

Plates 114-115. *The winter-solar serpent and the sun.*

Individual ones of these monuments have already been discussed in plates 108, 110-112 and will find concluding discussion below (plates 125-127).

Regarding the individual connections, mention should be made: for the serpent with the $ sign (nos. 6 to 7), cf. chief2i, pl. 219; for the serpent with the Y sign (nos. 8, 12), cf. chief 45, pl. 476; for the serpent with the winter-solar ram and the *sipapu* □ (p. 186), cf. chief 46, pl. 484.

For the winter solstice meaning of the symbol it is particularly characteristic that the motive appears in the *tomb symbolism of* the megalithic culture circle, in Morbihan (No. 31-35), as in the pre- or early dynastic inscriptions of the tomb vessels of Abydos etc. (No. 39-40). (nos. 39-40). The appearance of the symbolic connection in the J'ung Stone Age cult caves of the Pyrenean peninsula (nos. 26-27) points as winter-solstice cult symbolism to an ancient North Atlantic permanent tradition, which goes back to the Jungian-Diluvian cult caves of the Franco-Cantabrian circle, the Arctic "Thule" culture of Magdalenia (no. 23, cf. pp. 26,77-78,[Io] 9> 120,189). The oldest record of this originally Arctic-Atlantic motif, such as the symbolism of the Lappish shaman drum (p. 55) still exhibited in the 17th and 18th centuries (nos. 43-44), is the representation of those snakes painted with yellow ocher in the cult cave of La Pileta, Malaga, mentioned above (p. 347). They belong to the oldest stratum, the Early Aurignacian, which means that they date back to about 50,000 B.C.[23] . It is the snake that brings the new light. And it is the Aurignac culture, which, after the last interglacial period, appears as a monument of an Arctic-Atlantic migration from Western Siberia, as in Western, Central to Eastern Europe. Its bearers remained also on the North Atlantic coast of Northern Europe as coastal ice dwellers and sea hunters and appear with this old Aurignac culture after melting of the shore ice again on the North Scadinavian mainland, at the fjords of Finnmark[24] . We will come back to this in main section 52.

The winter solstice meaning of the snake with the sun is preserved in the archaic Chinese linear script (nos. 45-46, cf. pl. 50, nos. 36-37), where the character *hui* "to return, to turn around" is written both with the snake ideogram (nos. 45a-b) and with the sun ideogram *jih* (nos. 45c-d, cf. no. 46) (Chalfant 271 and71). The ancient Chinese solar ideogram is likewise the O in the annual or cardinal cross (Plate 4, No. 16c), with which J- cross the winter-solar serpent then also appears in the monuments of the North Atlantic cultural circle (Nos. 3, 7, 11, 26, 35, 38, 42, 43).

The sun rune appears as an Old Norse 6 so/ rune or <? ("sun" with "ray") in nos. 7, 9, 15, 16. The serpent bears the V or Y £" sign or horns in nos. 10, 21, 32, 35, 42.

T af el 116. For the Arctic origin of the symbol, the Eskimo tradition from the old "Thule" cultural circle of the Tormü peoples of Arctic-Atlantic race should be taken in the first place (pp. 78andr 19-120). As we will examine in chapter 2, we find in the Eskimo and North American cultures

The same tradition of severe prehistoric natural disasters, to which the original homeland in the north once fell prey to, is also known to the Canaanese Indians. The Indian tradition even knows that this "white country" was once the common original homeland of the white race and the "red skins". These later to be discussed North American traditions of that Sinflut and glaciation of a high in the north situated Urheimat find now again their counterpart in the tradition of the Aryan peoples of the hitherto "old world", to which I have already referred in the "Rising" (p. €>3ff.), in the ed- dic (Hyndl. 42 and Vafthrudn. 44, Gylfag. 51). This *fimbulwinter* of theumordic tradition returns in the Iranian of the Avesta, in j ener extremely important place, the entrance to the *Vendidad,* which contains the memory of the "Aryan Sámi land" *(Airyana Vaëjah).*

1. "Ahura Mazda spoke to the Spitama Zarathustra:
2. As the first best of the places and sites, I, the Ahura Mazda, created the Aryan *Vaejah of* the good Däityä; but to him (Vaëjah), as a plague of land, the pernicious Angra Mainya created the *reddish serpent* and the daeva-created winter.
3. There are 10 *winter months there,* only 2 *summer* months-and even those are too cold for the water, too cold for the earth, too cold for the plant; and it is of the winter's *middle* and of the *winter's* heart-then, when the winter ends, there are very many floods."[25] .

It is the evil spirit, Angra Mainya; who sends as a counter-creation first the icing of the original homeland, then, with the emigration of the Aryans from the same, in each case a new ruin to every new homeland which Ahura Mazda gives to the people of the Aryans on his further migration, Ahura Mazda warns the first king of the "Aryan seed country", the primitive man *Yima,* the *Yama of the* Indian, Vedic tradition, before the coming winter to which the country will fall and from which only one third of the animals will escape (22). At his behest, Yima builds the *Vara* (p. 263), the refuge for humans, animals and plant seeds. And of this "castle" of the "ultima Thule" (p. 26) it is then said (40-41): *"Once (only in the year) one sees setting and rising stars and moon and sun. And the (inhabitants) hold for a day what is a year."*

This is the year of the polar circle, as it had once been in *Sveta dvipa* (p. 109), of which also the Vedic tradition of the Maww Code (I, 67) reports: *"A (human) year is a day and night of the gods-, so the two are divided: the northern course is the T ag, and the southern the night."* It is the year of the mountain of the gods, *Meru* (p. 194), the Indian north pole, of which it is said (Sürya-Sidhânta XII, 67), "At Meru the gods keep the sun after a *single* rising during the *half of its revolution,* which begins with Aries." In the Mahâbhârata (ch. 163, 37-38 and ch. 164, ii-13) this mountain of the north is described: "Day and night together are *equal to one year* for the inhabitants of that place."

We have already mentioned the reddish, winter-solar serpent above (pp. 201 and 107). It appears as well in the younger Aurignac paintings of La Pileta cave, as in the funerary symbolism of the megalithic tombs of the Pyrenean Hâlbinsel (cf. plate 377, no. 1, Dolmen de Cöta, Beira Alta, Portugal, black and red snakes and red 'J' "Ul" axe marks). For the horned red or yellow serpent with the sun, cf. also the painting of a Dakota tent ("medicine hut") pl. 176, no. i and no. 54, no. i, the representation on the Spur Ranch bowl, from an Old Pueblo settlement in Uppa Yila River region, Arizona (p. 201).

The Germanic folk tradition of Switzerland (Aargau) has also preserved the memory of the *red-crested snake,* which lies at the spring, at the "Wissmaidlibrunne", under the "Wissmaidlitanne", on the "treasure"[26] . Taf. 116, No. i presents an *Umiak,.* so-called women's boat, of the Eskimo from the Lower Yukon, Bering Strait, a skin boat type, which they borrowed from the Thule culture, where it was still a sea yacht boat (see plate 498, no. 8). On both sides of the boat the mythical serpent *päL rai-yuk is* depicted, which we already discussed in the 3rd main section (pl. 27, no. 3, p. 119), in connection with that cult mask of the Bering Strait Eskimo from the same region, the tundra south of the Yukon: the two-headed horned palraiyMÄ-serpent encloses there as a year-serpent the radiant countenance in the 8 points (= -■", from whose head the sun rises; the two heads of the serpent or double serpent are opposite each other, *below in* the *south.*

We have already mentioned this motive of the two snakes, the () or § "year"-symbol in the 11th main part, "The two mountains" several times (pp. 275-276) and come back to it in detail in the 17th and 18th main part. Also the depiction of the Bering Strait Eskimo (No. i-2) still clearly shows the *patraiyuk* snake as a cosmic symbol of the course of the year, the solar arc year. The horned snake appears as a "dragon" with dog feet (motif "snake wolf", p. 235 and 225) and with three circles or rhombuses on the body, probably as a symbol of the 3 seasons, the 3 *attir* (= "cardinal points" = seasons of the face circle sun year or the runic series, p. 84 and 29). The representation in No. 2 on a wooden trough shows in it three times the sun 0, that of No. i on the umiak board the runes J ["] < - It is the horned V serpent, the Q, from which the Y emerges. The tripartite division of the yearly serpent, in place of the Arctic bipartite division, points to the yearly tripartite division as it exists in the ancient Germanic year (Tacitus, Germania cap. 26), i.e., to a milder climate than exists today on the Lower Yukon and Kuskokwim rivers, the area of distribution of the ,,palraiyuk" symbol. In fact, the Eskimo of this area have a mythical tradition that the "palraiyuk" dragon lived in ancient times, when the climate was much warmer than today and the winters were shorter[27] . However, the mythical tradition is completely obscured and contains a single motif, which is generally North American: the horned serpent lives in the waters and brings death to people (Q motif). The North American traditions are far richer and more revealing here. As we will see, there we still find the motifs that their sight alone causes *torpor* and *death*, a characteristic winter motif (cf. p. 222), which the Dakota mentioned above connect with the tradition of the yellow horned and footed rattlesnakes or dragons, which are said to live in the lakes or rivers[28] . Likewise, however, the North American tradition has preserved the other half of the winter sun motif, that the horned snake living in the waters gives *life*, the $ or Ä or J. That the tradition of the Bering Strait Eskimo no longer knows anything about it, proves that they took over the myth and the symbolism, such as the "umiak" skin boat, from the Thule culture once.

Plate 116, no. 3. rock drawing in a water cave in the mountains between El Paso and the Hueco Tanks, Texas.

The horned snake carries at the neck a double ring or quadruple ring ("ring snake" motive), further the runic signs £X >> which are separated each by a helix (spiral), a "worm layer" as determinative, enclosed in 2 and 4=6 sun circles O (compare the 6 paws of the "palraiyuk" dragon). That the winter-sun-twisting snake is the ("I or Ä, in which the sun is caught in a "snare", has been explained many times. That the winter solstice serpent brings the*, od* Ä, the "life", we will see in main part 22 (plate 227). The V horned snake, which brings the X "year" by the new turn ©, the Ä "life", is the pre-winter solstice, death-bringing one in the waters, in the "cave", which after the winter solstice is again the light and life-giving one, as the tradition of the Pueblo Indians has preserved the cosmic-calendar myth still clearly recognizable.

No. 4. rock drawing of Yerington. Western Newada: the +, the horned serpent or dragon, and the serpent with the Y-.

No. 5 Prehistoric cultic structure, raised from earth, on Brush Creek, north of Adams County, Ohio: the snake with jaws open and the sun. The center of the sun's oval was once formed by a cairn later destroyed. The total length, if stretched, would not be less than 1000 feet[29] . As can be seen from the illustration, the cultural monument is located on an H-shaped mound; it rises 150 feet above the water level of Brush Creek, which washes around its base. The site represents the H serpent with the sun *Q* in the waters.

The two triangular elevations on either side of the neck are probably supposed to represent the horns ?

No. 6. rock drawing of the Makuku-Cachoeira, Rio Caiary-Uaupés. Representation of a mask, which is worn at the demonic *death dances* (!) e.g. by the Kobéua Indians, at the Q (left) with the (D "year'-serpent[30] (right), vgL pl. 110, no. 14 and pl. 76, no. 20.

Plate 117, No. 1. rock drawing of Spearfish at The Dalles, Washington. This prehistoric rock drawing of the Northwest Coast is a valuable monument to the migration southward of the Arctic motif of the winter solstice horned serpent. We see on the lower left the horned serpent with the radiating year sign 0 (cf. Plate 110, No. 1), as well as on astral symbolic (winter solstice constellation) animals the stag (right center) and otherwise the mountain ram (main section 46, Plates 482-484).

No. 2. emblematic painting on admission to the third degree of membership of the cult cooperative, Sia Indians. The Sia (Tsia) are among the Pueblo Indians still resident in New Mexico on the north bank of the Jemez River, northwest of Bernalillo as the last remnants of the tribe. It is the painting of the theurgist (ho'-na-ai-te) of the snake cooperative, which shows on the loincloth the horned or feathered snake with the Q year sign[31] . There are 6 serpent cooperatives among the Sia according to the 6 serpents of the main or cardinal points, as in the Tewausw. (p. 203), north, west, south, east, heaven and earth (= above and below). *Ska'towe,* the serpent of the north, and *Ko'quaira,* the serpent of the south, stand in special relation to the cloud people, whose chief ruler is *Ho'chänni. Hu'waka,* the sky serpent, has a body like crystal and is so brilliant that the gaze of the human eye cannot linger upon it; it stands in closest relation to the sun.

In connection with the motif of the spider (p. 339) discussed in the previous main section, it should be mentioned here that the Sia as a Pueblo tribe also have the tradition of the primordial spider *Sus'sistinnako, who was at the* beginning in the underworld and drew the lines of world creation from flour from north to south and the "middle way" (= altisl. *midmundastaör,* p. 191) from east to west. From their singing the two primal mothers arose: *Ut'sët,* the tribal mother of the Indians, and *Now'utsët,* the tribal mother of the other peoples. From the grain cooperative she chose her successor as the supreme ruler *(Ti'ämoni),* gave him her "thinking power" and as a sign of rule or dignity the *crosier* (cf. 2nd main part). She then returned to the underworld, the *Sipapu,* into which the souls of the dead enter and from which the souls of the unborn children emerge again.

The representation of the sky and cloud snake with the A- or "t-sign, the arrow or Gers point, as head, denotes the lightning (compare among other things also plate 182, No. 3 and plate 178, No. 1): it is the sky light lowering to the earth the formula HT or 4T or 4>T of the short runic series (p. 295,344). The corresponding tradition of the megalithic culture, the people "of the West", will be found in the rock drawings of the cult places of Petra, in Edom (plate 117, no. 5).

Taf el 117, No. 3. image of the winter-sun-wielding, horned serpent *Palülükonuh,* Hopi Indian. This arm mask (cf. Tat. 128, no. 1) has a head made of a gourd, painted *black* above, *white* below; the horn has the blue or green water color. In the neck is fixed the feather crown, the sun ray wreath. The ornamentation consists of /K and V characters respectively (cf. pl. 128, no. i)[32] .

As mentioned above (p. 203), the Pa/w/wAoÄi cultritus is held in the 3rd month and is also called *Uhkwati* or *Ahkwati*, from *Uh-ki* "second" "following" and *tikive* "ceremonial" dance. It is the "second" or "following" Kült dance, which takes place in March after *Powâmü* (February). The first cult month of the year is that Pa-month, whose sign J *pa* the winter-solar *Pâ-lülükohti* also bears (vgL pl. 476F, pl. 477 and also pl. 114, no. 8 and 12, pl. in, no. 14, pl. 107, no. 5, pl. 61, no. 10, pl. 45 under 1. I and 11. I). The winter solstice cult festival *Soyaluna* "General Assembly" (= the Old Scadinavian Julthing), preceding the Pa month (*Pa-müiyaüh}*, is the "calling back of the sun" from its southward passage and consists of a dramatic warrior dance (cf. pl. 12, no. 9, pp. 64 and 39), commemorating the return of the "light-bearer," the *Yä-tokia of the* Zuni, the Sun-Father *{Tawa} of the* Hopi as the leader of the kachina's, the ancestral souls, the divine ancestors, who are represented in monthly ritual acts by emblematically masked members of the cult communities during the ascending half of the year (from winter to summer solstice) (cf. pp. 38-40). The mother of the kachina's *hahaiwüqti* dwells in the underworld, *ât-kyaa (kya* is the name of the *December* or *July month\),* from which the kachina's ascended through the *sipapu* (pp. 186, 276) to the upper world, and where the "horned" and "feathered" serpent *Pa-l ülükonuh* also dwells. The dramatic warrior dance of the *Tatankyamu* inWalpi is probably a reminiscence of thedragon fight motif and the "labyrinth "or "worm layer, "babilone "round dance (pp. 251-253 and the rock drawing of Tuscon, S.-Arizona, pl. 57, no. 3). This winter sun dance, performed before the image of the great horned and feathered serpent, in which the leader of the Tatankyamü carries the shield with the solar year sign (plate 12, no. 9), is connected with the atonement sacrifice for a good year before the altar of the serpent and corresponding prayers[33] . For the snake, which as D or Ä = the pre-winter solstice, smallest solar arc, holds the sun captive, bringing rigor mortis, is after the winter solstice the life-bringing and fertility-giving. In the latter sense then in the spring month the *Unkwaffiti* or *Ankwa[n)ti-Yeier* is celebrated, to which we return in Taf. 128, No. i.

The light bearer, sun-father, who returns at the winter solstice *Soyaluna-Fcicr, is* also called *Soyal-katschina.* His return takes place in the form of a bird (escort bird motif), which is represented by a masked *Ahülani. The* returned *Soyal-katschina* is accompanied by two virgins, called *Soyal manas, who* also wear masks with the /K or V sign and distribute comsamen among the women of the Pueblo[31] .

The altar of the horned serpent, *Palülükon-kihu* ("house") consists of a self-woven cotton wall with 6 discs, of which the 4 large ones are called "sun images" *(Tawa)* and the two small ones moon images; for this sun antlitz with the ^-sign see. Through the 6 openings 6 snakes are stuck as year and world symbol (see p. 203 and 264), the largest of which, the mother snake, is called *Palülükonüh yÜ-a-mu* ("her mother") and has 4 udders on each side[35] . Above these 6 disc holes rain cloud symbols are painted (Ü-motif, cf. p. 293).

Plate 117, No. 4. The altar of the winter-solstice serpent *Ko'loowisi (*Ko-lö-oo-witsi*),* Zuni (A'shiwi) Indians. *Kol'oowisi* is the Zuni name for the Palülükonuh of the Hopi. The altar wall shows the "staircase motif" of Mother Earth at the top, as well as to the left and right of the disk hole through which the Ko'loowisi arm mask is inserted; above both of the latter, the V sign. It can not wonder take that the horned or feathered Ko'lovwisi snake as a "year" snake also bears the § "year" mark (Plate 182, No. i-3). Its left half (west side) is colored *green-blue,* the right half (south-east side) *red*, the three edges, stripes, under the belly correspondingly green-blue-red-yellow. Yellow is the color of the north, blue of the west and red of the south for the Zuni. Also in the Zuni cosmology and mythology the horned serpent Koloowisi is the embodiment of the winter-sun-glorious healer and son of God, like Quetzalcoatl-Kükumac (p. 350), who instructed the people in regard to the *Kokkö-* (= "Katschina" of the Hopi.) ceremonies, which were to be held every 4 years. According to a myth, the Koloowisi snake in the form of a *child* was found by a girl at a hot *spring* near a lake and brought home. At night it turns into a *snake* at her place. The girl follows it to its spring and becomes its wife. Another myth reports that in prehistoric times the *children of* the Zuni were transformed into *snakes* when passing through a *river,* and were reunited as children in a lake, in a "kiva"; this would be the origin of the ancestral spirits of the *kök-kö. The* way to the lake is said to lead through a *mountain* in which a *cave* contains the Zeö/e-Zeö altar. Upon initiation into the ZeöZe-Zeö cooperative, into which girls as well as boys are admitted, the children are given to drink from the *sacred water that* runs out of the mouth of the Koloowisi figure and is collected by the high priest, the "bow priest" and the *priestess of Mother Earth.*

Also here all cosmic-symbolic motives are present: ("] resp. ("l D and M, and the life £ resp. Ä or v resp. Y bringing winter-sun-turning serpent, in which the son of God, the savior, the light-bearer (the "sun-father" or "light-bearer" *yä-tokla)* is contained[36] .

With regard to the priestess of Mother Earth, who is still preserved in the ancestral cult society as a guardian of the cult tradition among the Zuni, it should be recalled that already in the 8th main section (p. 227) reference was made to the Creto-minol representation of the priestess of Mother Earth with the "labrys" M , who also holds the snake in her hand (plate 277, no. 2). In the clay figure group of Palaicastro (Mus.Kandio, vgLTaf. 277, No. 5) there are three priestesses, who in the semicircle kneeling with + crosswise spread arms enclose a high priestess; the latter holds a snake in U-shape over a cult water vessel (milk vessel ?). The priestess with the snake can be found also in the cult monuments of the Gallo-Roman period as a permanent tradition of the Western European megalithic culture circle (plate 277, no. 1). The oldest representation of the Mother Goddess with the serpent is found in the young-diluvial Atlantic cult caves of southwestern Europe (plate 276, no. i-2, wall painting in the cave of Peche-Merle).

According to *Hartknoch* ("Diss. X. rerum Prussiarum") the Vandal women should have placed snakes in snow-white *milk in* hollow oaks (mother or tree of life and (J-motif), also here as a request for offspring[37] .

That the snake loves and seeks the milk, appears here the expression of its special symbolic quality as child-bringer. Therefore, so to speak, the milk = mother's milk is handed to the child contained or embodied ("enchanted") in the "snake" (= ("] or Ä). That the ancestors reappear in the snake, is a general North-Atlantic myth, which also goes through whole Africa and is likewise proven in India. From there also 'the cult custom of the milk libations on the graves with the Greeks may originate. On two gravestones, found in Tegea, a man, on another one a woman, holds out a bowl, probably with milk, to a snake[38] .

The similar permanent tradition of sunken North Atlantic cult custom in Africa is found, for example, among the Baganda, whose python deity *Selwanga* has a place of worship at Lake Victoria Nyanza. The temple was a hut of ordinary conical shape with a round hole in the wall as a

Entrance and exit for the python snake. A woman lived in the temple, whose taskwasthe daily feeding of the snake with fresh*milk*, which sheheld out tothe divine snake to drink This snake was considered the giver of children: young married couples of the surrounding wall- went there to receive the blessing of the deity for their marriage, and childless women freed from the curse of infertility[39] .

Among the Dinkas at the Obemil, the snake is the embodiment of the spirits of the dead or ancestors. Milk is poured on the graves of friends; some time after the funeral,[40] .

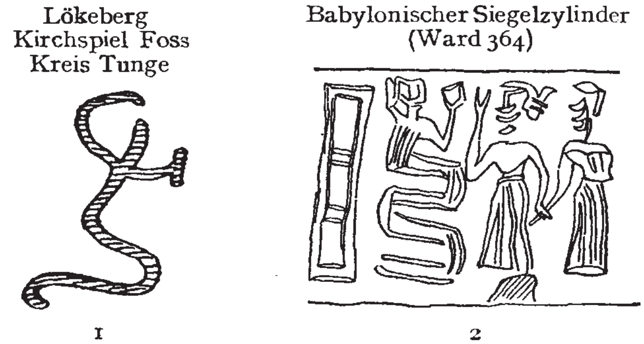
Among the Nandi of British East Africa, the snake found on a woman's bed mustnot be killed: it is the embodiment of an ancestral spirit and announces good birth of the next child Milk is poured on the ground for the snake and the woman or her husband sagen: "if you want to be called, you are called".'When the snakecomeshouse of older people , they give it milk and say: "if you want to be called, go into the children's huts" and then drive it out[41] . The Akikuyu of British East Africa call the ancestral spirit *ngoma.*Milk and honey is poured out for the snake which enters a house When a snakeiskilled , the slayer must bring a sheep sacrifice with certain ceremonies, otherwise he, his wife and his childrenmustdie[42] . According to *Hobley,* the snake is called *nyamuyathi^.*

That the "Snake", the child-bringer, the soul-beast, may not be killed,because otherwise the childdies , the death comes over the house and its inhabitants etc., is equally still common Germanic folk belief

All this is originally a cosmic symbol and parable, a winter-solar myth. It is theGod entered intowinter-solstice serpent p|, into the waters, or into the two (),,, year"-serpents, who gives life or R (for the Umordian tradition of the i. millennium see pl. 300, nos. I and 2, cf. pl. 92, no. 1, as well as pl. 427, no. 1), whogives thelife-water for free, as it is still said in the Apocalypse (p. 329) This God in the serpent, the "serpent-man", whom wemet onBabylonianSiegelzyat the New Year's "Gate of God" , where*Baba,*the mother earth, hands him the water of life (Taf. 59, No. 10, cf. No. 9), is equallypreserved tous in the Neolithic rock drawings of southern Sweden,Bohuslän,(Textabb. 63, No. 1).Also in the Babylonian seal cylinders the God in the serpent, the serpent-man,appearswith the water of life bowl in the raised hand before the New Year's gate of the Baba, the mother earth and God-mother, and offers it to the requesting (text fig. 63, No. 2)

The depiction of the F elszeichnungvonLökebergreminiscentlate Indian depiction of the descent of*Gangâ Nâgini*(Plate 276, No. 4), the sacred water of heaven, in sculpture of the megalithic temple ofMâmallapuram (8th century A.D.). according to the descriptions inMahâbhärata and Râmâyana[44] .

Plate 117, no. 5. Rock drawing in Petra, Edom, Palestine, on a path in the immediate vicinity of the*tomb(*!) kbür 'ejâl 'anâd, Et-turra. From right to left:Serpent with J head, the halved ideogram of the 3 equicentered circles (pl. 51) and the snake with the comb symbol (main piece 42) or rain symbol(?), cf. pl. 215, no. 7 and p. 293.


Lökeberg Kirchspiel Foss Kreis Tunge
Babylonischer Siegelzylinder (Ward 364)

Textabb. 63

No. 6. snake idol with altar, in a rock chamber of the second sanctuary of the "theater mountain" near Petra.

No. 7. golden, so-called "lightning serpent" from the Anu Adad temple at Assur*,* near the western chapel of *Adad,* the Babylonian weather god, the thunderer, who, like the Hittite *ilu Tesup,* wields the lightning serpent with the Y sign or the Y or "lightning" (p. 246) (cf. pl. 34, no.$_4$ b).

That the son of God, as king of heaven, is in the 2nd or summer "att" of his yearly run, the *Ir-min,* the *Il-marinen,* the *Il-ja Muromez, who* leads the J or Y-sign *il* (or *min)* as the thunderer or lightning, we have already mentioned several times (p. 165, 237, 241, 247). And the end of the summer "att" of the long runic series then also reads

2. att (summer) . att (winter)
15. rune 16. rune 17. Rune
X or Y *t* or H T

In the Hittite cuneiform texts of Boghazköi (HL 7) the battle of the weather god with the serpent *IUujankas is* mentioned, to which we will return below.

In the next panels we want to follow the Arctic-Atlantic motif of the winter "horned" snake in the waters in its southern migration even further.

Plate 118, No. i-2. birch bark drawing (painting) of Chief Chingwauk, copy of rock drawings at Lake Superior, in memory of a great chief *Myeengun* "the Wolf of the Mermaid" who was very "Meda"-knowledgeable (cf. pp. 12 and 27I)[45] . No. 1. rock drawing of the "Pic- tured Rocks" on the south shore of Lake Superior. It represents the chief Myeengun with his *ancestral hut* H (No. 2), in which the totem *Nelaanabee,* the "sea-woman" = "man-fish" (= the primeval mother in the waters) is contained as a winter-solar symbol (No. 3) with the wolf (No. 4, cf. pp. 235, 330L, 339). No. 5 and 6 represent the mythical horned man-lynxes *(Misshibezhieu* cf. text fig. 37, no. 12, p. 22g), no. 5 the nocturnal one, therefore hatched, with mane, no. 6 the powerful one during the day (without hatching and mane). That the panther, the lynx (Lynx) corresponds here to the Sumerian *ur* = "lion" = ("l, is confirmed by the North American myths. According to the creation story of the *Sauk, for example,* the world after the creation (= ("l motif) was inhabited by tremendous number of supernatural beings, including giants, *horned serpents* and *subterranean panthers.* These had been put into the *sea* by the Great Spirit[46] .

The other cosmic-symbolic or astral animals, breechfoot (No. 7, North American *loon),* bear (No. 8) and moose (No. g) cannot be further discussed here. *Mentioned* here further the dark, horned snakes or dragons (No. 10-11) *Misshikinabik.*

No. 2. rock drawing to Wazhenaubikiniguning Augawong, i.e. "place of writing" or "inscription rock", on the north shore of Lake Superior, Canada. Depicting a crossing of the lake by the chief with 5 canoes (nos. i-5) in "crest" representation (manning as strokes) of the Skadinavian petroglyph. The crossing lasted 3 days (3 suns in the f) celestial arc, no. 7); in no. il again the nocturnal panther (Lynx) and the dark horned serpent.

No. 3. Dakota drawing, depicting the "god in the waters," *Unk-ta-he, who is* considered the originator of religion and the supernatural powers which the medicine men borrow from him. Striking here is the wwÄ name, which is also present in the name of the horned serpent cultritus *Unkwaii and* belongs to the great North Atlantic, pre-Indo-European *unk clan* (pp. 202-203 and 346). No. 7 represents the horned serpent or the horned dragon, in which the god embodies, contains is the "Aom-wwc" of the older German tradition. Nos. 3-6 are the 4 horned panthers or lynxes, his companions in + or X arrangement according to the solstice or cardinal points, from which emanate the lightning lines or *wakan lines* (g), symbol of sacred or supernatural power: two (Nos. 3 and 5), the upper and lower, bear the Y'sign on their tails, their feet are represented as ("I. The inner circle is the lake, the abode of the *Unk-ta-he\ the* space between the inner and outer circles is the world (8); 7 gates (=6-f-i) connect the underworld and upper world (11). No. 2 is the Dakota Indian, who as an unborn soul was taken by the god to his "House of the Deep", where he was instructed by his companions ("House of the Deep"-, "House of Power"-, "House of Wisdom"-motif) and received a drum [p. 77, cf. supplement notes to the II. main part, p. (49)], then was put into the womb of a woman on earth for birth. The Indian also wears the horns as a sign of the supernatural divine power. From the lake, the "house of the depth" of the god, the river leads to the Indian settlement (above right).[47]

The motive of "being heard" is generally North American the symbol of the supernatural, divine power. Hence, that the (originally post-) winter-solar serpent, like the reborn resurrected Savior, who has passed the winter-solar "battle" with it victoriously, appear *horned* (see main part 33 "The Horned One", plates 347-351). The feather wreath as a symbol of the sun rays is an added characteristic, an attribute. Now it is characteristic for the north-south migration of the symbol that with the lapse of the winter solstice experience in the new homeland on southern latitude also the tradition darkened. In the Mexican and Central American tradition, the attribute of "being feathered" has already entered the dwindling stage and only the attribute of "being feathered" has remained. From the Pueblo Indians the migration trace of the motive leads first to Mexico. As an older monument is to be mentioned here among other things.

No. 4. horned snake made of obsidian. Find from Chanhtempan, district of Tlaxcala. Highlands of Mexico (Berlin. Mus. f. Völkerk., Amerik. Abt. Nr. IV Ca 26656).

No. 5. Two of the *twelve* snake heads from inside the *mausoleum*^!) III of Chich'en Itzâ, Yucatan (cf. p. 187).

From the Occident are still mentioned:

No. 6. horned snake heads, find from Troy, 2nd city (Berlin, Prehist. Abt. Staatl. Mus. No. 3258). The native workers of Heinrich Schliemann consider the finding of a horned snake head as a lucky sign.

We now likewise trace the southward migration of the Arctic winter solstice motif of the horned god in the horned serpent.

Plate iig. No. 1. cultic dance belt of the Hawfnalatl, Kwakiutl Indians, Vancouver (Berlin. Mus. f. Völkerk., Amer. Abt. IV A 6780), vgL p. 135. The snake represented here with two heads, i.e. as a "year" snake, is the mythical Sisiuil/Z-snake. In the myths of the Indians of the North Pacific coast the following details of the winter-sun myth in connection with the *Sisiuil snake can* still be found.

The Sisiutl snake 'dwells in the *Tiefed er water.* It is the *silver-white,* also in the transformation as fish (salmon, cf. niederl. *alft, elft* to lat. *albus* "white", and hochd. *albe* "lead", "white fish"). The enjoyment of its flesh causes death (prewinter-sun-usual part of the motif). Generally old-world is otherwise that the consumption of the meat of the white snake or the white fish ("salm", salmon), which lives in the cultic source, gives the wisdom (so generally in Scotland, Ireland), as his blood makes invulnerable (= immortal), among other things in the Siegfried-Sigurd-Saga. Siegfried-Sigurd is wrapped in a horned skin by the blood of the dragon and, after eating Fafnir's heart, understands the language of the birds, which announce his further fate (ß "House of Wisdom"- and "Place of Destiny"-motif). According to the tradition of the Chickasaw Indians, the horned serpent *(Sint-hollo* "sacred serpent") lives in large watercourses or caves. Not everyone can see them. Those who see it are made wiser than others by the snake[48] .

This second part of the motif is also still preserved on the northwest coast of America. In the ancestral saga of the *Kenelpaë* lineage of the Kuë'qsöt'ënoq tribe, *Ts'ëkamë* catches the Si'siutl with salmon fish, kills them and brushes his newborn boy with the blood. The skin turns to stone (originally = winter rigidity motif). Only under the chin he forgot to coat him; there the skin remained soft. The child received the name *Tläilaquos* or *T'e sumgyilak*' "the one made to stone". This vulnerable spot is the later cause of his death, as in the case of Siegfried and Achilles, who is also made invulnerable in the depths of the water by his mother Thetis, who can assume the form of a serpent ("house of the deep", "house of strength" motif) and remains vulnerable only at the *heel (*one-footedness motif). According to a variant of the same legend, Tlätlaquos catches a silver salmon or "white fish" that he harpooned. He cannot land it because it is too heavy. The fish grew more and more until it reached the size of a whale. Then Tlätlaquos knew that he had caught the sisiutl. He cut his tongue and spat the blood onto the fish. The fish takes on its true form; before its sight Tlätlaquos falls down in rigor mortis. The Sisiutl dives again, and the rising water swallows the Tlätlaquos, who awakens only on the bottom of the sea, by the Sisiutl snake. From the chief *Bë'benaka'aua* "the deepest," or *Së'iten,* he receives the boat *Ait E'ml'aëk,* whose front and rear parts have the shape of a Sisiutl head (see plates 132-133). Tlätlaquos was then anointed with a fat which made his skin as hard as *stone*: only his forehead, nose and throat remained soft. He was given the name *T'ë'sumgyilak,* "the one made into stone." The chief then sent him back to the upper world. Tlätlaquos believed to have been down in the sea for *one day*, but in truth it was *a year* (vgL p. 362)!

According to another tradition, Tlätlaquos caught and killed a destructive fish monster, which had already killed many of his companions, and cut open its belly. The entrails were like *fire* (Q in the ß motif). He cut it up and dried it: from now on he easily got everything he wanted[49] .

According to the tradition of the *Bilchula,* the Sisiutl is a helper of the shamans and its flesh is a means to heal illness (post-winter-sun part of the motif). The eye of the Sisiutl measures one foot in diameter and is translucent like rock crystal (cf. p. 364)[50] .

According to the tradition of the *Nak'o' mgyilisala-Tnâia.ner, K'ä'nigyilak* andNemö*'k'ois* "the only one", the tribal heroes and healers, were the twin sons of *K'ants'ö'ump* "our father" who dwells in heaven, the god in the sun, and were sent down by him to earth where they were reborn by a woman *Tsaisaquitela'ka'* the Olachen woman (motive: the god in the fish body). K'anigyilak strikes a beautiful fish in the river, whose body shines like light, and then turns into a sisiutl, which he kills. From its skin he made the magic *belt*. With the help of this sisiutl belt, which he tied around a young girl, he defeated the monster of the sea depth *Ts'eqis,* which had devoured all people except her and her mother. The Sisiutl belt, devoured by the monster with the girl, comes to life through the magic song of K'anigyilak, and the Sisiutl, together with K'anigyilak, kills the monster, which spews out the bones of the devoured again. The latter are brought back to life by K'anigyilak.

ben awakened (winter solstice motif of rebirth from the fish belly = snake belly n)[51] .

About the jumbling of the snake and fish motif, see next main section.

T af el 119, no. 2. Sisiutl mask of the Kwakiutl Indians of Vancouver-Island. As in no. i, the horned Healer appears in the double-headed horned year serpent.

No. 3a-b. Sandstone rock drawings at Miller's Cave, Ozark Region, Pulaski County, Central Missouri, on the Big Piney River (cf. pl. 85, no. i-2, pl. 81, no. 6, pl. 71, no. 7): the horned Son of God, the Healer, and the horned fl-shaped serpent.

No. 4. painting on Old Pueblo bowl from Sikyatki, Arizona: the horned son of God, the "light bearer," the *Tawa, Macibol,* or *Caleko of* the Hopi (pl. 128, no. 1), the *Yä-tokia of* the Zuni, with the horned serpent, Palülükonuh or Koloowlsi.

No. 5a-b (= pl. 313A, no. 2). Clay relief from the Museo Nacional de Mexico, already mentioned several times (i. a. pp. 121, 125): Quetzalcoatl, the calendar god in "frame" (p. 27) in X-year posture, feet in winter solstices, hands in summer solstices (pl. 27, no. 1, pp. 119, 121). Left and recl ts of him the suns of the two halves of the year. On the body he wears the *tona-h/uh,* the solar year hieroglyph, or-. is embodied in it, contained in it, as it were. On the back the V feathered, f) -shaped snake, in which he was shining "at the beginning" (in the sense of the primeval creation = the winter solstice) (pp. 350-351).

He wears the hairy hauberk, as it is still common among the Hopi and also among the Sia the costume of the *Ko'shairi*, the mediator between the Sun Father and the *Katsuna* (the Ka- tschina of the Hopi)[52] . I would like to draw attention here to the same hairy headdress of the Savior and Son of God of the old Gemanic tradition of the escort coins (bracteates): cf. plate 237a, the *h'ag-alu,* with the H-rune in one hand, while the other is in the jaws of the serpent-wolf, the Tyr of the Edda (cf. pp. 210, 235-237).

Plate 120. As already indicated in the 8th and 9th main section, the f) or snake appears "horned" with the respective horns of the winter-solar stemmed animal contained therein, elk (or reindeer or stag), bull and ram as the last North Atlantic astral sin images of the ending diluvial age (p. 242/243 and p. 285/286), see further section IV, main section 43 to 47). As individual examples may be mentioned here:

No. i. The horned man-dragon, drawing by Little Hill, a Winnebago chief of the Upper Mississippi West, called by him the "medicine" animal of the Winnebago. It is rarely seen and only by the medicine men after heavy fasting. A small bone, which was said to be from the mythical animal, was filed in water as "medicine." Here, therefore, is the life-giving or strength-giving principle, = the post-winter-sun part of the motif.

The depiction shows the dragon with human head, which is horned with deer antlers, and with a serpent tail (f) motif surrounding him, the end of which is coiled as a coil (spiral motif). He is therefore the horned healer in the snake wolf[53] .

No. 2. petroglyph on "Piasa" rock, near Alton, Illinois. The rock hangs over Piasa Creek of the same name. The petroglyphs themselves have been destroyed since 1846-47.

No. 2 a. Reproduction from pen and ink drawing by Wm. According to *Mc Adams,* it represents the mythical beast *Piasa,* whose name in the Illini was "the beast that devours men".

The dragon with deer-horned bearded human head has a scaled body and wings, as well as eagle claws and is enclosed by its own tail, the end of which is the *fish fin.* The motif connection is: the horned god, stag, eagle, snake, fish. It is the connection which

z. e.g. also the Babylonian mwÄWSw-dragon (wolf-snake-eagle) shows (p. 222, compare p. 233, 236, 272).

No. 2b. A second rendering after H. Lewis (Düsseldorf 1839), in which *Piasa* appears as a horned and winged dragon with the horned Healer[54] .

The deer horns are also attested elsewhere in the lore of the North American Indians. In the Menomini cosmology, there are four layers of the subterranean world and its rulers: the white bear, the subterranean panther, the white stag; lastly, the *horned serpent,* whose servant is a *dog.* These great horned serpents or "hairy serpents", *Mlsinübikuk,* are covered with black or golden scales, while on their hairy heads grow deer-like horns. They try to destroy man, but are fought by the thunderbirds (p. 92,27cf.pl. 72A, no. 4, pl. 126, no. 16, pl. 176, no. 1)[55] , as in the myths of the Lenape (Delawares), Dakota, etc. As *John Loewenthal* has pointed out, the Savior, the Son of God appears as the god of the dead to both Ostalgonkin in the form of a man or a deer, a snake or an eagle[56] . In the tradition of the Iroquoian Cherokee the snake and the eagle are still related to the winter and the passing away, the winter solstice[57] .

Otherwise, the horned serpent in the waters appears in the North American tradition mostly with *buffalo horns* (winter solstice bull motif). In the creation myth of the Wahpeton Dakota it is said that *Wakan-tanka* the "Great Spirit" came down from above in a rainbow before the earth was there. Everything was water under the heavens. The "Great Spirit" tore a rib from his right side and threw it into the sea: from it came a male *unktehi*; then, in like manner, he tore a rib from his left side, from which came a female *unktehi.* These two *unktehi* were appointed by *Wakan-tanka* as leaders of the cult rites of the people[58] . It is the motif of the two year-serpents C D and §, respectively, with which we will deal in the 18th main section. For the cult-symbolic tradition, see, among others, plate 181, no. 10; plate 183, no. 1, rock drawing of Betatakin, Arizona and the already mentioned Dakota medicine tent, plate 176, no. 1. For the two buffalo-horned year-snakes with the Jul-hand, see also the stone slice from a mound near Carthago, Ala, U. S. A. (plate 438, no. 2), thus a grave symbol!

Remarkable is again the wwÄ-name for the year-snake (p. 202-203, 346, 368), which is described as a four-footed long-tailed monster with brightly shining èw//eZähnlichen Hömem: their heads however were *white* like snow.

Plate 120, No. 3. rock drawing at Canyon Segi, Arizona: *Baho-li-kong-ya,* the god or spirit of *impregnation*^!) worshipped by the Moki priests. It is the representation of the buffalo-horned and feathered serpent with breasts, the primordial or mother serpent of the Pueblo (p. 365), similar to the *Palülükonuh^.*

Nos. 4-5. representations of horned serpents from Chimee, Peru[60] . The horns are almost triangular in shape, as on the Old Pueblo pottery, Plate 107, No. 5.

No. 6. rock drawing from Hvarlös, Tanum, Prov. Bohuslän, southern Sweden (younger Stone Age). The one already above (pl. 108, no. 12) is of great importance, since it shows the bull-horned serpent also as a water ideogram on the (").

Nos. 7-10. heads of the "lindworm" (Old Norse *lind-ormr* = "ribbon worm"), the *graf-vitnir* "grave snake," "serpent of the deep" on the Skadinavian rune gravestones with which we deal below (pl. 124 and pl. 177, nos. i-2). No. 7, Tingflisa, Öland; No. 8, österkam, östergot- land; Nos. 9-10, Bägly, Öland. In the stylization of this funerary (= winter solstice) symbolism, the hom also shows the triangular form in many cases; the lips are also reversed upward and downward bow, as in the feathered or horned serpent depictions of Mexican illuminated manuscripts.

No. ii. The horned serpent on the Longobard wooden sarcophagus from Civezzano, Italy, to which we return in pl. 194, no. 6. The two-headed serpent wears bull's heels with sun globes (cf. pl. 103, no. 9).

In anticipation of our 33rd main piece, "The Horned God", the astral symbolic winter solstice meaning of the horns, as a symbol of the new, divine power, shall be pointed out here on the basis of some monuments. This symbol is therefore equally peculiar to the son of God and savior, as to the man in the death cult symbolism (grave-winter solstice, turn of life).

No. i. Copper headdress with deer horns found on skeleton in Hopewell Mound Group burial mound, Ohio, U.S.A.

No. 2. lead idol from Sardinia, Bronze Age (cf. pl. 129, nos. 2-4, pl. 305, nos. 2-7 and pl. 314, nos. 4-6): the god with deer horns, from whose head man emerges as the "thinking of God" (pp. 97-98, 232, cf. pl. 27, no. 1); in his right hand his arrow hieroglyph and emblematic weapon J, in his left the serpent (dragon fighting motif).

No. 3. one of the chased image plates of the silver cauldron, found in the bog near Gundestrup, Aalborgamt, Denmark (pre-Roman). The present plate also shows relations to the Gaulish cultural circle: among other things to the god *Cernunnos* with stag antlers sitting with legs folded under, who wears the twisted helix ring *(torques)* on his neck and raises it as a winter sun-turning year god and therefore also sword god (the Eddic *Ullr, Sigtyr,* pp. 295-296, 298), also in Y arm posture, in his *right* hand (p. 275), while he holds the R folded snake in his left hand. Stag and wolf are immediately associated with him. On the left and on the right above the bull. Among the southeastern components may be mentioned: the god on the dolphin (god-in-fish body or escort fish motif, cf. pl. 135, no. 4) and the two lions (Sumerian *ur-ur,* pp. 219, 231, 235).

No. 4 Gallic altar ofVendoeuvres, Indre, France: the deer-horned god sitting with legs folded under, between the two genii, the escorts as in Mithras (plate 64, no. 10), probably as embodiment of the two halves of the year. Therefore they stand on the two (year) snakes = () or §-motif, cf. main part 18. On the neck the god wears the spiral ring *(torques),* the annual ring. Similarly he appears among other things on the altar of Reims, where *stag* and *bull* stand at his feet.

No. 5 Gallic statue from Autun, France. The bearded god, seated with legs folded under, with the coiled ring on his neck, is surrounded by the two serpents, whose rams' heads rest on his lap; between the serpents' heads is once again the coiled or annual ring (motif of the two annual serpents, whose heads meet in the south, at the winter solstice). A similar statue was found in Sommérecourt.

Plate 122. no. 1. rock drawing from La Pedrera, Rio Caqueta, Colombia = the ram-horned serpent and the god in the ("|.

No. 2. rock drawing from Aspeberget, Tanum, Bohuslän, southern Sweden (latest Stone Age): the ram-horned serpent.

No. 3a. Longobard wooden coffin from Civezzano, Italy (cf. pl. 120, no. II and pl. 194, no. 6): one of the four ram-horned serpents from the corners of the coffin lid.

No. 3b. Uraeus serpent with ram's head, the tool [________________ *ur-he-ka,* the "Great or Powerful One

tige der Zauber", which was used in the cult of the dead for the "opening of the mouth" of the dead (p. 232 and 266): thus originally a symbolic-winter-sun cult action, ("I *ur* and LJ Äa motif. We will come back to this in the 31st main part.

No. 4: Plate of the silver cauldron from Gundestrup (see plate 121, no. 3). Bearded deity in J-arm posture holding in the *right* hand the 16-spoked (?) year wheel *{= eyktamark,* p. 24) (text fig. ib, p. 24). From the other side, the wheel grasps a figure wearing a helmet of the Homer, the horns of which bear the sun globes at their tips (cf. pl. 120, no. ii and pl. 103, no. 9). Representation of the sky god or god-father in the winter solstice, in the underworld, the god of the dead, *Dispater,* and the son of God as a companion, equated by Romans and Greeks with Mercury or Hermes. Under the bearded god the griffin (= eagle u. lion) and the *widder headed* snake.

No. 5 Attic vase from Caere: Jason emerges from the mouth of the dragon. In the background the tree with the golden fleece of the ram. In front of the serpent the Pallas Athena, the inventor of the "Stoicheia" (p. 97) and as embodiment of this wisdom of the yearly course, which arose from the "splitting" of the, .head" (©) of God, the helper of the solar culture hero, the savior and son of God, the dragon fighter, with Jason as with Kadmos (p. 97-98, 244, 246-247). The depiction was surrounded by a circle of angular helixes or spirals and framed crosses, as in pl. in, nos. 6, 17 and pl. 127, no. 5, respectively, etc.

Here, therefore, the individual elements of the winter-solstice mythe are still separated: the ram is at the root of the year, world or life tree, there, where the ("j-serpent is, in which the son of God is contained and with the "alphabet" *{Stoicheia),* the beginning of the *signs of "the year of God", is* reawakened.

No. 6. Heinrich Sohnrey's little daughter (1910) with the municipal circulator of a village in Kashubia, Baltic coast, West Prussia: snake-shaped wooden stick with buck's head, in whose mouth the municipal notice is carried from house to house.

Our Schulzenstäbe are snake-shaped Ä, coiled cudgels, with which we deal briefly in the 22nd main section (Taf. 234-235). The snake- or X-shape of these messenger sticks as a symbol of the Schulzen's jurisdiction probably originally refer to the Julthing as the highest court of the year, which took place after the ^-sign in the calendar stick.

No. 7. so-called house-god stele (Stèle de Laraire), found at Vignory, Haute Marne, France (Mus. Langres): the god holds the serpent with the ram's head clasped in his right hand, a club (?) in his left hand (dragon-fighting motif).

The winter-solstice serpent is, as already several times mentioned and stated, the bringer of the new life $ or X, the child, the "man", which he carries in the mouth. If the later darkened tradition lets the snake devour the child or the younger monuments appear reshaped in this sense, this does not correspond to the original sense of the cosmic-calendar symbol.

Plate 123, no. 1. *Xipe Totec* "Our Lord the Wounded" with the feathered serpent *Quetzalcoatl* holding a child in its mouth: Codex Borgia 67 (cf. Kingsborough 48). Xipe Totec, the Lord of the Coastal Land, is actually a Zapotec god who has also been fused with the Toltec *Quetzalcoatl* in Mexican syncretism, as will be briefly discussed later (cf. pl. 190, nos. 5-6). Note that the feather of the serpent is arranged in a V-shape as horns.

No. 2: The feathered serpent *Quetzalcoatl* "horned" with the two bundles of feathers, holding the child in its mouth, in front of Xipe Totec. Codex Vaticanus B. 62.

No. 3. Xipe Totec, regent of the 14th *tonalamatl* or calendar disc section *ce itzacuintli,* with the red or blood snake holding the child in its mouth. Xipe Totec appears here as the red tezcat- lipoca (cf. pl. 23, no. 5, pp. 106, 110). Codex Borbonicus 14.

No. 4. rock drawing of Ficksburg, farm Jakhalsfontein, North Transvaal. Expedition Frobenius (No. 555). The god, the horned serpent and the sun.

No. 5. house mark from Weilheim (1588), Briquet No. 13844. The snake is here "horned" with the Jul or Midwinter horn, which bears the Ä: see for this further the 16th main piece, plates 167-169.

No. 6. The Wendel serpent bringing the Son of God stylized as "Ilge" (text fig. 7, p. 43, cf. p. 237 etc.), on the gold horn of Gallehuus, North Schleswig (c. 400 AD ?); cf. also pl. 126, no. 11.

No. 7. house mark, Milan (1465), Briquet No. 13654: the serpent bringing the Y-child, wearing a v-, "crown" of 3 ? sun runes. The snake's body shows the 2-coil.

Nos. 8-9. coat of arms of the Visconti, Milan: the serpent on the world column carrying the *Ilge.* No. 8 it brings in its mouth the child Y, in No. 9 it is "crowned" (medieval form of the ancient Germanic main hoop or ring) and sticks out the Y tongue.

The coat of arms of the Visconti of Milan goes back to ancient Lombard tradition. We know from the "Vita Sancti Barbati", who lived around 602-683 in Benevento under the kings Grimoald and Romuald, that the Lombard people, although baptized, still clung to their old customs. The Lombards worshipped a *golden serpent* and the sacred *tree* from which an animal skin was hung, through which the horsemen had to hurl the spear backwards, a cult custom that has been handed down Indo-Aryan also in the solstice customs of the Soma sacrifice (shooting through a cow skin with arrows)[61] . The crawling or pulling etc. by the (bull) skin is a symbolic, actually winter-solstice action as renewal symbol, to which I come back in my,, Urglauben' '.

We will have to see in the Visconti coat of arms the *Irminsul* with the "Ilge" and the C/n/e serpent that brings the child.

The *Visconti* (Latin: *Vicecomites) derive* their origin from the Counts of Angloria, supposedly descendants of the Longobard kings. Charlemagne's first imperial count in Milan, Hubert, would have been the vanquisher of a dragon that dwelt in a deep *cave* (where the very ancient church of St. Denis stands today) and whose *breath* was *deadly* (winter and winter solstice motif, cf. p. 363). He should then have included this dragon in his coat of arms[62] .

The ancient symbol of the Visconti coat of arms, the Longobard salvation snake*,* is *âieSnake,* the *Unk* that brings the child. This is also clear from the use of the snake in the cult symbolism of the Scadinavian runic gravestones.

Plate 124, no. 1. rune gravestone from Tingflisa, Öland, Sweden. The horned serpent, which holds its tail in its mouth, is depicted in f| w form, as predominantly on the runic gravestones. This grave serpent *(graf-vitnir* or *linnr,* according to Skaldskap. 58) is the *lirinrormr,* Old High German *lindwurm.* Old Norse, *linnr,* Old High German. lint, Middle Dutch. *lint, lind* means "snake," the latter like New Netherland. *lint* still "band." On this fl-shaped "ribbon worm" then the grave inscription is attached.

The runic grave and memorial stones, like the building stones without inscriptions, appear only in the Roman Iron Age in the north in place of the old wooden grave stele (plate 10, no. i-9). This fact was one of the factors which led the older Germanic philological school to the fallacy of borrowing the runic writing from the Roman writing (Wimmer).

No. 2. rune grave or memorial stones from ösby, Östergotland. The inscription is in ("I" form as "Lint". The "Linnrormr" carries the Y~> "Man" sign in its mouth as a life bringer, as it is often depicted on the runic gravestones. As a symbol the solar "order cross" appears, which arose from the^), cannot be treated by me in this work for lack of space. A similar representation is e.g. that on the gravestone of Landeryd, Östergotland. The H-shaped "Lintwurm" with the Y-, .tongue" raises the head to the order cross, which moreover lies on an X cross with center ring, thus = ^[63] .

No. 3. stone from Bärby, Funbo parish, Rasbo district. Uppland. Sweden. The "Lintwurm", in H arrangement with inscription, is apparently coiled with a second serpent ($ motif, 19th main piece) holding the child in its mouth. The "Ordenskfeuz" with the X "subdivision.

All 3 stones have been set by sons to the memory of their father, who has thus entered the H,. We will deal further in the 17th main section with the cult symbolism of the rune gravestones and with the„Lintwurm" or the two horned„Lintwürmem", the "homunken", which carry the child and the tree of life (Taf. 177, Nr. i-2), the *barnstokkr,* the "Kindlibaum" - Swiss translated, or *boträd,,* house tree", under which according to Swedish folk belief also the *Lind-* or *Hvitorm,* the "white worm" rests, the house spirit, the child soul animal.

The snake as a grave symbol or as a burial gift is also documented over there in the North Atlantic epigraphic cultural area. For example, during the excavation of an old settlement of the Illinois Indians, the snake was found in two burials[64] .

This cosmic-symbolic meaning of the winter-solstice snake in the ancient North Atlantic rebirth belief is now confirmed to us in the same way by the rock drawings. The winter-solstice son of God, the year-God, who enters the snake, the water, is the bringer of the new light and life.

Taf el 125. the *winter-solar serpent and the son of god,* A. *the son of god with the lowered arms.*

B. *The Son of God with the arms in cross (year) posture or the head of the cross.*

C. *The Son of God as armless or with one lowered and one raised arm.*

The snake appears here predominantly stylized as water ideogram, also in connection with the same, or desperately to year snakes ( ) : Nos. 1, 3-6, 9-10, 19, 21-22. It holds or brings the sun Q or O or 9 etc. (n. 1, 3, 5-9, 11, 18-19). The Son of God is marked as year-god © (n. 9-11), (n. 6, 14), (n. 3, 5); he therefore stands between the two suns of the halves of the year (n. 6,14, cf. pl. 9). Particularly important is the formula, the sign connection of this year-god with the serpent and the sign "life and death", the *odil-Rane* $ or R (nos. 3-5, ii, 14-15; to this is still to be added pl. 108, no. 3). An epigraphically very interesting group is that of Rattle snake Canyon, California (No. 4), which shows, the water serpent, below it the tree of life the $ otf sign, which the god with the lowering arms holds in his right hand, while in his left hand he holds his own 'j' rune, which bears the R sign (cf. the group pl. 2, No. 52 W. Nevada, Spanish Springs, where also $ and Ä with J-, H and 9 appear together with the J-god who has the p as his head [Plate 330].

Note the *funerary symbolism* in the dolmen of Mané Lud, Morbihan (No. 17): Serpent, Axe and the 4-God.

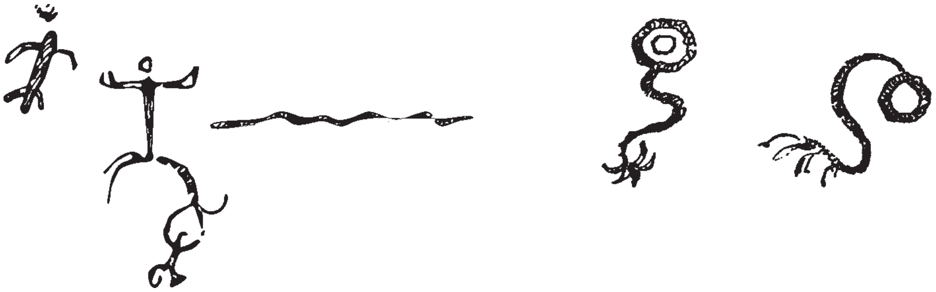
Plate 126: *The serpent of the winter sun and the "man"* Y> *the son of God with the raised arms, the resurrected, the resurrector and the man awakened by him.*

The god thus appears with the uplifted arms as Y or Y- Particularly rich are here the groups of signs in the rock drawings of the Sahara Atlas, No. 14, Ain-La-Hag: the year- sign (^), the serpent O, the Y-god with the Y-hands (cf. plate 125, No. 14) on the inverted (= winter solstice) sun-ship with the four 9 "signs and the hieroglyph of the

"Zwiefachen" $, 1* and V (p. 210 and main part 35, pl. 358); No. 15 Dermel valley, the Y-god with the hook or turning cross, the snake and the year wheel cross with the sun circles at the ends, from which the hook or turning cross originated.

For the winter solstice funerary escort ship from Tegnebryrabet, Tanum, southern Sweden (no. 13) with the Y serpent man on the sterns, see pl. 132.

From the symbolism of the graft vessels of Tule Rosa Canyon, New-Mexico (cf. text fig. 38, p. 234 and text fig. 47, p. 298) may be mentioned here as an addendum:



Text fig. 64

i. The triptych of the Savior in his yearly cycle, above the then the -f-, the cross and year God with the snake, and below the resurrected Y- no-^{2} and 3 the feathered snake with the sun.

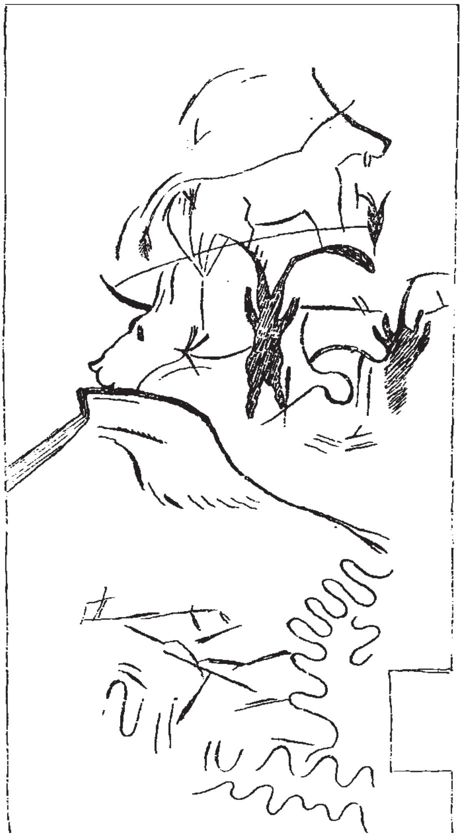
The oldest representation of the motif in the La Pileta cave (p. 347,361), which belongs to the Aurignacian (text fig. 65), should also be added here. The strongly palimpsestic, overdrawn group, which was executed in black over older red drawings (snakes), shows the horned god in the Y'arm posture under the bull, the snake and the hand (p. 201, see further main part 44, "The Bull", plate 458).

B. *The Horned Son of God and the Horned Serpent* (nos. 16-20) shows once again the uniform "codification" on this side and on the other side of the North Atlantic, as the representation of the Neolithic cult cave Cueva de Los Letreros, South Andalusia (no. 20) shows it as a permanent tradition of the diluvial Thule culture of the North Atlantic (La Pileta Cave, text fig. 65).

For the thunderbird in No. 16, cf. pp. 92, 271, 372.

Plate 127. the *-winter-solar serpent with the „human"* Y *or „ka"* (V u) or Y (Y Y) *sign or the „horned serpent".*

As we could already determine with the Skadinavian rune grave and memorial stones, the winter sun-turning snake carries the Y-sign in the mouth as life-bringer. The symbolic synonym of the Y^{un} d Y, as ideogram of the man raising his arms or ideogram of the raised arms alone, we could prove already several times: as the god himself with Y or Y hand, also at the same time, or the arm pair ideogram with Y or Y hand can appear (p.305-307). For the North-Atlantic, cosmic show, the "Snake", the "Unk", the water-, earth- and cave-dweller, which gathers like the yearly sun-run as a spiral, wears the gold ring in the neck as a "crown" and shows the Y"^""-sign as a tongue, is a symbolic animal, carrier of theophoric qualities. That the "Hom" of the "horned" serpent as the bringer of life, of divine power, therefore in the prehistoric iconography of the rock drawings etc. as V Y etc. Äa-sign also



I

Text fig. 65
Wall painting from La Pileta cave

appears*next to*the snake, as an alternating form to the V or Y-sign (cf. e.g. no. 2, 7), also proves epigraphically this meaning of the Hömersinnbildhanded down to us by the myths

Regarding the formulas, it should be mentioned:

Snake with f] (nos. 9-10,15,25-26) and $ (nos. 9-10); the god or man in f] (nos. 9, 15, 25, 26); snake with 0$^{un<}$U> or A and V = or (nos. 16, 23, 26). latter formula appears in the formulas of inscriptions on the pre-dynastic and early dynastic funerary vessels of Upper Egypt

(Abydos), in connection with the tomb □ n*P*~^{r}(no. 23), also the sun serpent alone (No. 24), respectively the god, the into the Muttemacht entered T, is in the O and ri'^{L} -> "house of the deep" (pp. 212, 265, 318).

No. 8. the horned serpent with the ®-year and the T-godcarryingthe suns of the halves of the year in his hands , whose legs are in the waters, thereforerenderedas water line (cf. pl. 60, no. 34, pl. 220 no. 2 and pl. 3521)

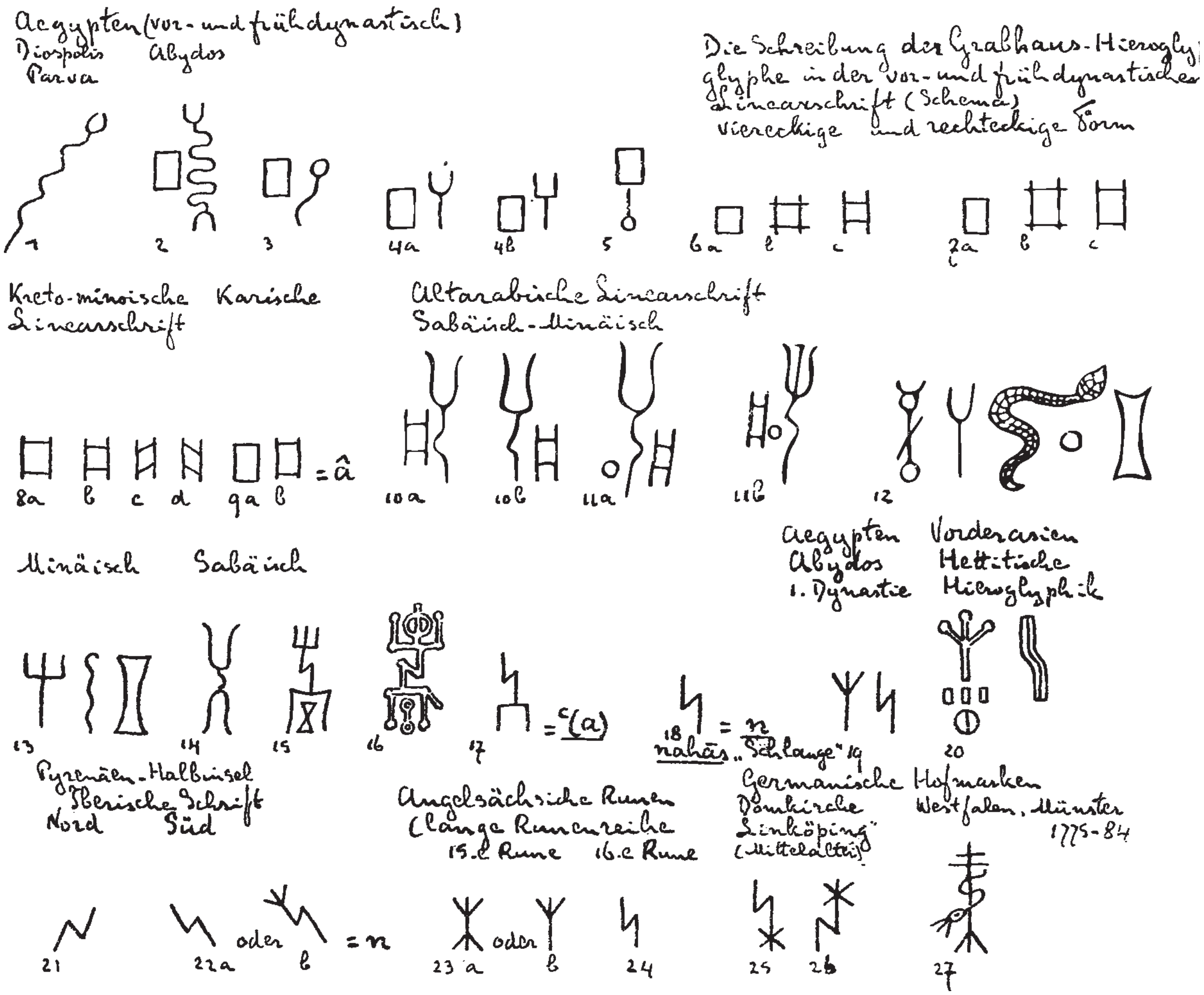
No. 10-ii. The horns of the snake carry the sun-sphere (cf. pl. 120, no.II and pl. 103, no. 9).

Concerning the sign connections, the formulas pre- and early dynastic grave vessels of Upper Egypt would behere to the question of their affiliation to the North Atlantic,

epigraphic culture circle, still to carry out the following (text fig. 66)

with the tomb house and the (|. Tomb house and (") (^{MZ}) form again a standing, very frequent connection for itself: into this tomb house the god and the man enters] and stands again on | t (Taf. 289, cf. 287). This Egyptian „Ur"-house □ *p-r,* corresponds to Hettite *pi-ir* or *bi-ir* "house", assyr. *pir,* Messapic *byrion* (ßvQiov), Lydian *biraü* "house"; it would be Sumerian *bur (bu-ur, bu-ru),* which in Sumerian likewise denotes the "house of the deep", the "cave", the "well" (pp. (31), 216, 225-226, 297). The cult-linguistic and cult-symbolic context is "ancient". According to Gylfag. 9 and Volusp. 18 it was that divine trinity Odin, Hönir and Lodur, the sons of Borr, the son of *Buri, who* created the first human couple on the *seashore* from the "tree" *(askr, embla)* (cf. pp. 161, 252). It is the *bhur,* which according to the Vedic tradition was the beginning of Brahman, and is contained in the sacred formula *bhur bhuvah svah* ("earth" - "earth-sun" - "sun"). They are the three "great words of twilight devotion, which the Brah- manen disciple, according to âänkhäyana (Grhya sütra II, 9), in the forest, a log in his hand, sitting day after day in silence ... until the stars appear, murmuring the *great* words, the sävitri and the blessings after the dusk. Likewise, in the morning, facing east, standing until the solar disc appears".

From the *bhur* emerges the Brahman and the sun (pp. 20 and 171), from the womb, the


Aegypten (vor- und frühdynastisch)
Diospolis Parva
Abydos
Die Schreibung der Grabhaus-Hieroglyphe in der vor- und frühdynastischen Linearschrift (Schema)
viereckige und rechteckige Form
1
2
3
4a
4b
5
6a
b
c
7a
b
c
Kreto-minoische Linearschrift
Karische
Altarabische Linearschrift
Sabäisch-Minäisch
8a
b
c
d
9a
b
= â
10a
10b
11a
11b
12
Aegypten Abydos 1. Dynastie
Vorderasien Hettitische Hieroglyphik
Minäisch
Sabäisch
13
14
15
16
17
= ᶜ(a)
18
= n
nahāš „Schlange"
19
20
Pyrenäen-Halbinsel
Iberische Schrift
Nord
Süd
Angelsächsische Runen
(lange Runenreihe)
15.e Rune
16.e Rune
Germanische
Domkirche Linköping (Mittelalter)
Hofmarken Westfalen, Münster 1775-84
21
22a
oder
b
= n
23 a
oder
b
24
25
26
27

Text fig. 66

Motherhouse of the "earth" *(bhu),* "our mother" *bhü-mi mätä* (Taittiriya Ar. II, 6, 2), the "birthplace of Agni", the son of God, the light of the world (Satapatabrahm. VII, 4, 1). It is said of her in the ritual of the dead (Rigveda X, 18):

II. "Open up, earth, offer him good access and good shelter. As a mother envelops her son with her robe, you envelop him, earth."

In this **bu* is the eternal becoming, the "being," the pre-Indo-European root clan altind. *bhävämi* "ichbin," Lithuanian *büti "to be,"* etc., cf. Bamum *pua* "to be," the R imf|, pl. 226, n. 10.

This *pu-ru, bu-ru* hieroglyph now appears pre-dynastic and early dynastic with the snake (text fig. 66, no. 3), also with the Y Aa sign (no. 4a-b), the sun (no. 5). Its writing is quadrangular (6a-c) or rectangular (nos. 7a-c). The form (6c and 7c) is especially important here because it occurs exactly as it does in the ancient Arabic linear script (nos. 10-11), as it does in the Creto-mino linear script (nos. 8a-d) and in the Carian (no. 9b) as an alternate form to □, and in the latter writing system it represents the first initial letter *a* (â) (cf. p. 303). The mother house of the earth, the grave house is indeed the place where the w becomes *a,* the turn of life, the becoming takes place, where the "I. am" is between passing and becoming as the "being".

Also the ancient Arabic, Sabaean and Minaean cult symbolic, cult language formulas show the horned serpent with the grave or mother house (No. 10 a-b), as well as with the sun (No. iia-b). Interesting is the formula connection No. 12, which shows the gate-sign with the sun and snake, the Y-sign, the horned $ with the 1 (?) united to the binderune. AlsoGroAmawi® puts this group of symbols to the representations of the god in the serpent, the "serpent man" before the gate in the Babylonian seal cylinders. The symbol appears on the monuments in conjunction with the name of the sky god. *' Almakah, Ilmukah* (pp. 169, 183), the .Lord of Heaven."

I come back to the italicization of the grave house ideogram |=| or N, which coincided with the H or H> italicization of H, the fe-sign, cleft form of Hd, in main part 39 (The name of God: „ilu"-"alu". The "Hag-alu").

It also alternates Y and Y in this South Arabian cult symbolism: cf. iib and the Minaean no. 13, where the serpent with the ^'sign appears before the (New Year) gate. Also the formula of the pre-dynastic Egyptian funerary symbolism, the serpent arising from the 0 and bearing the U (no. 2), appears in the Sabaean cult symbolism (nos. 14-16), where again Y and Y (no. 15) alternate, and in the n there is the winter solstice X'R^une^ (no. 15) or the $ (no. 16), as the **41** bears the year ® (no. 16). Every detail of this ligature or binderune (also the fl with the^v^ in the upper right corner) is a letter of the Sabaean script: just here at this South Arabian cult symbolism it shows clearly how the cultic, cosmic-symbolic origin of this North Atlantic script still resonates in the naming and its writing. As already mentioned earlier (p. 260), in Sabaean the [J with the H snake ideogram (No. 17) represents the phonetic value for' (a), i.e. the *first* letter of the "alphabet", and the J<| actually has the phonetic value *n* with the name *nahâs* "snake" (No. 18), for which in the so-called "North Semitic" then the transformation *now* appears "fish" (Plate 138, No. 4).

That the h snake brings the Y etc., confirms also still the formula of the early dynastic tomb inscription of Abydos (No. 19). We find it equally as formula in the Hittite hieroglyphics serpent and J with 3 points (compare plate 122, no. 2 !) and the (D year-sign (no. 20), which the winter-sun-using, armless god in the rock relief of Jazylykaja carries as head, a cult image of a deity with the "double axe" 1*1 carried (plates 301A, 305, plate 266, no. 2). Also the "Iberian" script, as a permanent tradition of the North Atlantic Jungdiluvian cult symbolism and linear script of the Pyrenean peninsula and the northwest coast of Africa, shows the same H sign for the"- = "s-nake", *nagas* phonetic value, cf. pp. 197-198, 202-203, 346), which similarly carries the J (nos. 21-22). The serpent from the winter solstice to the summer solstice bears the J. And as we find the year-symbolism at these two sub-points of the "missari" of the Old Norse year, so the h serpent, the *sig-* or £ soZ-rune appears in the summer solstice of the runic series (16. Rune) with the "Z rune the god, year or world tree, or only its *upper part* J as an alternating form, the 15th rune (nos. 23-24), as the Germanic house marks hand down to us the old myth (nos. 25-27), with which we will deal in the 17th main section. Note the Y i^m^ throat of the snake at the house mark of Münster (no. 27).

If we now summarize the previous result, we can state: the snake, as the smallest or winter-solar arc of the solar arc year, the "worm position", is the place where the Savior and Son of God enters the water with the "Light of the Lands". Therefore the close

Connection with *water* and *underworld.* And since the winter solstice, the winter power of the year, the mother and midnight, is the microcosm of the creation of the world, at the beginning of which stood the primeval flood, which returned in earth-age events, the (horned) serpent is also called in cosmogony the exciter of the Sin Flood; in North America particularly richly attested, in the "Walam Olum" of the Lenape (p. 14) not differently as with the Pueblo Indians etc..

As a symbol of the winter solstice **nnist** it the principle bringing death and life. According to a myth of the Northern Saulteaux, who belong to the Steppe Ojibway, West Central Algonkin, after the creation of the world by the "Great Spirit", *Kitschi* or *Gitschi Manido, there were* two powerful snakes, Rattlesnake and Natawa. The rattlesnake, which envied the Natawa, deceived the latter into biting to death the much-loved son of a then living chief. Natawa cursed the rattlesnake because it had brought death into the world: people would now pursue it with hatred.

At the son's grave, a large rainbow-colored serpent appears to the grieving chief and promises him that another serpent will appear to him, transforming into human form and teaching him the great ceremonies of life (Q motif 'JIf the depths', 'of wisdom', 'of strength', Julthing). This happened after *three days.* The son born to the chief was the exact image of the one who died at the sting of the Natawa.[66]

In the Passamaquoddy myths a childless woman, as a result of invocation of the (winter solstice) snake *At-o-sis* (p. 114-115) by the sorceress, becomes the mother of two snakes, which disappear in the water. Or - a young girl becomes pregnant by the snake *At-o-sis* caught as a *fish*, cooked and eaten[61] .

The Son of God, the Healer in the serpent, who gives the primordial water and the water of life, who gives life, is also contained in the myth of Asclepius (Aesculapius), who is also depicted in the form of a serpent. In the sanctuary of the Asclepieion in Epidaurus, women lay down to sleep in the temple: those who were visited by a snake in their dreams believed that the children to whom they later gave life were conceived by the snake as an incarnation of Asclepius himself. That is why the "Aesculapius" staff is also the staff with the ft = R rune, which Hermes also wields as a guide for the dead or the soul, *psychopompos* (plate 234). Among others, Aristomenos, Alexander the Great, Scipio Maior, Augustus were regarded as such "sons of serpents".

The old cosmic myth of the birth of the Savior and Son of God is still recognizable in the Orphic tradition, according to which Zeus in the form of a *serpent* entered the *cave in* which Demeter had hidden her daughter Persephone, and with her begat Zagreus-Dionysius. A corresponding version is the Roman one of Faunus, who attended his daughter Bona Dea in the form of a snake. A modification is the legend of Thetis and Peleus, where the sea goddess, the first of the 5o(!) Nereids, transforms into fire, *water,* lion (= dog, ur-motif) and *serpent* before the union: the winter-solar background is here still completely recognizable. Achilleus, the heros, is the son left vulnerable at his *heel.* Also in Dionysios-Zagreus the appearance of *bull* and *snake* and the killing of Zagreus as a bull, who is then reborn as Dionysios according to another version, is the winter-solar labyrinth motif: the god, the "man" in the bull, in the snake **O -.**

The "horned" Zagreus serpent would have originated from the cosmic *egg* that divine serpents produced (Q or Q or O or 0 motif, cf. p. 70,132). Also the Gallic tradition knew the cosmic *(year) egg,* which was born from the enclosure of the serpents (() resp. or $ resp. XX motif, see main section 18 and 19): cf. pl. 193.

The whole details of the North Atlantic myth of the winter-solar serpent are still preserved in the Egyptian tradition, also in the theological speculations of the late period, when, for example, *Harapoll* says that a serpent was the spirit that went through the universe and the serpent figure was the symbol of the world. According to *Macrobius,* the coils of the serpent indicated the orbit of the sun and the moon (Sat. I, XVIII, 15-27 [8-10]), just as the Phoenicians "in sacris" would have represented their Janus as a serpent coiled in a circle and devouring its tail, to express that the world nourishes itself from itself, turns in a circle and turns back to its beginning (Taf. 115, nos. 45-46). An Egyptian myth lets Apep be destroyed by Rë on the morning of the New Year's day, as analogy of the first world morning to every New Year's morning, as Marduk's dragon fight in Babylon on the New Year's day is to be interpreted in this sense as winter sun turn myth[68] .

We want to turn to this motive now as a conclusion of our here only preliminary investigation, which must do without the mythological discussion for reasons of the lack of space completely. It concerns the numerous local-tribal-historical alternating forms of the Arctic-North Atlantic winter solstice myth. The ancient Indian tradition of *Indra's* fight with *Vrtra* or *Valâ* or *Uran ah* (Rv. II, 14, 4) is the same as the Avestic one of *Tistrya's* fight with *ApoaZa* (from **apa-urtaoâe.T *apa-iiurta^*. The dragon names all belong to the *ur-,* uZ tribe ("| (p. 263), which is also attestable beyond the North Atlantic, cf. among others in the Tapachulteco language S. O. Guatemala^ *ülu* "culebra" (= "snake, adder")[70] . It is always the same motif: Zeus and Typhon, Heracles and Hydra, Perseus and the sea serpent, Cüchulinn and the sea beast, Thor and the midgard worm, Siegfried and the line worm, Dobrynja and the fire-breathing Gorynsnisce serpent, Ra or Horus and Apep, Bel-Marduk and Tiamat, Teschub-Tarku and the serpent Illujankas, etc., etc. The North American lore is preserved to us in important detail in the Ä"/scZww" cult symbolism of the Hopi Indians.

Plate 128. no. 1. the sun god-Kachina *Macibol* or *Caleko* in combat with the horned or feathered serpent *PaLülükon(uh)* in the *Unkwa(n)ti* or A "Äze'fl(")Zi cultfeiem (p. 365), after a colored Hopi drawing. The god wears a mask with bull's horns, the horned snake the 11 and V sign (pp. 282, 353)[71] .

No. 2: The enigmatic "Saint" from an Upper German wooden calendar from 1526-1544, (ehern. Sammlung Figdor No. 799), as a symbol for January 24 or 25. The calendar is painted *black* and *red* (p. 107) The "saint" stands between the two horned *red* year snakes (p. 362, ( )-motif) and holds, like Macibol-Caleko, the winter sun horned snake (= (J-motif) clasped[72] . This has been the original meaning of the Aorw-wwc-month (p. 202-203): it was the "horned serpent-month" in which the son of God and savior overcame the "lintworm" in the "cave".

The depiction in this Upper German wooden calendar is the last entry of the old cosmic motif in the peasant calendar known to me.

No. 3. "Illustration of a piece of stone, so in the Schaumburgischen, at the mountain, which *Hohnstein* called, ohnweit the *Sinngrünen altars* or Druidenklippe, in the XVI century been found." The reproduction of the lost original after an illustration painted on wood in Münchhausischen possession[73] . On the left, at the break, the head of the serpent, which the horned god apparently holds in his right hand; he carries on the right side of his chest a whistle horn. On the lower right, the ("| wr sign and the sun escaping from it, radiating downward (cf. pl. 73, nos. 8 and 9, pl. 69, no. 7a). The inscription, apparently corrupted in reproduction, contains in the final part of the lower line the

Formula *lousi isin frosta* (?) "solve the icy frosts" (?), which is thus completely applicable to the symbolism: the victory of Thor Siegfried over the Midgard or Lintworm on (1 and the liberation of the sun.

The further evidence cited above in the funerary symbolism of Sliabh-na-Calliaghe (pl. 73, nos. 8 and 9 and pl. 69, no. 7a) is likewise confirmed in the Portuguese megalithic culture.

No. 4. painting from the dolmen of Baltar, Portugal: the horned god at the ß.

No. 5. lead idol from the megalithic culture of Sardinia (Bronze Age): the horned god in the ß, in the right hand the snake, in the left hand the 3-pronged club, like Indra-Agni, i.e. the thunderbolt and y. We will come back to the Sardinian idols further in the next panel.

Plate 129. no. i. The rain (= water) god *Chac of* the Maya, Codex Cortes 14, 15b. The water god (pp. 355-356) fights with the stone axe the (l-shaped water snake *chicchan,* which is under the *attbal* or *uotan* hieroglyph (text fig. 62, p. 358). We have examined the symbolism of the *chicchan snake in* text fig. 61, p. 356. Like Palülükonuh (pl. 128, no. i; cf. pl. 117, nos. 3-4) it shows the I (sign and the V hieroglyph of the 3 feathers on the head.

No. 2-4 Lead idols of the Savior from the megalithic culture (nuraghi) of Sardinia (see also pl. 305, nos. 2-7 and pl. 314, nos. 4-6), some of which show a mask-like representation.

No. 2 = pl. 128, no. 5.

No. 3 the god in the two serpents at the head (C)- resp. f'-motif), with the trident, his Y hieroglyph "Man" (with human antlitz) in the right hand.

No. 4 the horned god (as no. 2), in the right hand club or hammer (? cf. pl. 381, no. 5), in the left hand 3 serpents in the shape of the j|c year hieroglyph (cf. pl. 55, nos. 2-3).

No. 5-9. The motif of the struggle of the Savior or God with the winter-solar serpent on the coins of the Balearic Islands.

In nos. 5-8 the old god (god-father) is depicted, in no. 9 the young god, the son of god. The god carries the club, in no. 7 the hammer; his headdress consists of the 3 feathers v. As further symbols appear the year-hieroglyphs or in no. 7-8 the Phoenician aleph-sign 4 (originated from K, cleft form of cf. Pl. 93, nos. 24-24a) or the split 4> rune = # = 41* (nos. 7-8, cf. Pl. 329, no. 1, Pl. 330): or the X *V* runes, d. L the 24th and 1st rune of the long runic series, the winter solstice formula. The serpent is horned (nos. 6 and 9), or carries a sun globe (no. 5 ?) or the 3 feathers (no. 8), like the god.

It is the figure of the savior, as it also appears in the form of the Phoenician-Greek *Kabirs.* Their cult, as e.g. on Lemnos, clearly shows winter-solar components, so the "new fire" ceremony, in connection also with Hephaistos, the limping god. In Samothrace, for example, they are Dardanos, the son of Zeus, and Jasion: on Thasos Kadmos-Kadmilos, in Troy sons of Uranos, etc.

Plate 130. no. 1. rock drawing from Bullarevägen, Norrgârden, district Tanum, Prov. Bohuslän, southern Sweden (youngest Stone Age). The oldest Nordic depiction of the dragon fight motif already discussed above (plate 110, no. 16) shows the savior in the escort ship standing with the swan (?), with the hammer in his right hand lunging to strike, while he has seized with the left the serpent, which holds the Q) year sign with its *tail* (= ß of the "worm layer") entwined.

No. 2. The "Sigurd drawing" from Ramsundsberget, Jäder parish, Södermanland, depicting scenes from the saga of Sigurd the Fafner slayer[74] . The double-headed or double serpent shows a horned head (left) and as a symbolic ornament the k| serpent rune: the lower half of the "linworm", the "belly", is pierced by Sigurd from below with his sword. Above it the tree of life with the snake loop at the roots (ß or Ä and motif, vgh

Tat. 174); on the tree the two escort birds; Sigurd's horse tied to the tree. On the right the forge scene, the decapitated Regin, and Sigurd, who puts the thumb with the linworm blood into his mouth and hears the language of the birds (becoming wise in the Q-motif).

No. 3. the dragon fight (Thors or Sigurd Siegfrieds) on a chapter of the abbey church of St Georges, Bocherville near Rouen.

No. 4 Apollo, the Python-Slayer (laconic). The serpent has wrapped itself around the column of the sanctuary, which bears the hatching (= so-called „checkerboard" pattern), the mother-earth symbol (plates 279-280 main part 26). Behind it, the post-winter sun-using snake. On the Ae gable symbol the two escort birds, the *cranes* (cf. pp. 252-253). Below the hare (p. 320) with the two annual suns.

No. 5. Assyrian seal cylinder (beginning of the last millennium B.C., Weber 347): the horned serpent and the Healer (Bel-Marduk) with his attendant (?) who brings back the sun.

No. 6. Assyrian seal cylinder (mid 2nd millennium BC, Weber 349): the horned serpent with the 3 feathers on its head at the shining tree and the god against it the bow exciting, (cf. plate 173, no. 3).

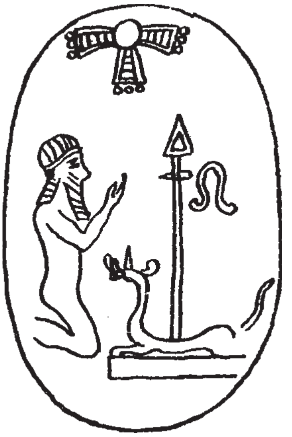
No. 7: Hittite seal cylinder from Kültepe (beginning of the 3rd millennium, Weber 418, Ward 900). On the right the god killing the dragon at the foot of the year-, world-, life-tree with the lance T, like Apollo; on the left two figures drinking from a (life-) water vessel with suction tubes (cf. pl. 99, no. 4); above the sun shining downwards.

According to Hittite cuneiform texts of Boghazköi (III, 7) the weather god fights with the snake *Illuj-ankai* (to Latin *anguis,* High D. *unk* etc., pp. 197-198,202-203,346, 368); *illui-* perhaps belongs to Greek *ilys* (lÂvg), Old Church Slavonic *ih* "mud", the Greek "Hydra". (6 ev iÄöt ch|ng) "swamp snake" = Old Irish *esc-ung* = "eel," eigent. "water-unk" (see next main section). As helper appears a god*ila* *I-na-ar* or ilu *I-na-ra-aS*, from *Hrozny* set to Greek *anér* (dvrjQ) "man" = *In-da-ra, Indra*[75] .

No. 8. Assyrian seal cylinder (beginning of last millennium B.C., Weber 348): the god with the (pp. 81, 241, 245-246) and X so-called "lightning" weapon (p. 379 text fig. 66, nos. 2 and 14), attacking the horned dragon *(mushul&u,* p. 222).

The Babylonian and Assyrian tradition knew the motive of the dragon fight of the savior as a New Year's rite which originally enclosed as a winter-solstice cult action the microcosmic parable of the macrocosmic creation of the world, the overcoming of the primeval chaos. The fight of *Marduk* against the primeval mother *Tiâmat* with the arrow (spear) *T and the "lightning weapon" is the same myth as of the fight of *Bel* against *Omorka,* the latter name after Berossos a designation for the Greek "sea" (üdÄaooa), Chaldean *camouflaged.* From the bisection, the division *Tiâmat or Omorka* was created heaven and earth (Q-motif). The motive is related to the myth of the 50 cubits long serpent *Labbu,* which would have risen from the sea and whose image Enlil would have drawn in the sky. Whoever defeated it would receive world domination. A god who holds the "seal of life" in front of his face (the name is lost in the fragment) mortally wounds it.

In Assyria, the myth of Marduk was rewritten for Assur, and the song of the creation of the world with the dragon fight was part of the New Year's festival, with the king himself taking on the role of the dragon fighter Marduk. Also here the original sense of the myth was still clearly preserved in the rite, that every New Year is the return of the world New Year, the overcoming of the fl "Ur"-Serpent in the water, the Urfinstemis, the Urflut[76] .



Text fig. 67

A Babylonian seal cylinder (text fig. 67, Ward no. 400) shows the horned dragon of Marduk*Sir-russu,* the spear *mulmuLlu*(with which hedefeated the Tiamat)becamethe star*Mulmul*, beside it the Q, which is also frequent on the Kudurru's (boundary stones), probably as a symbol of "end", the "Ur"-sign of the origin of the mythe.Above it the radiating lende, going up sun This whole symbolism is pre-Babylonian and comes from the Sumerian epoch, where the spear is also symbol of the*Belit-Ninkhar-shag or Nin-hur-shag,*wife of the*Bel-Enlil*, the lady of the high or "great (gods) mountain", the mother goddess and all-mother, *Belti* "my mistress", the Sumerian "Our dear lady"[77] .

The sacred spear (lat. *runa* cf. p. 244) shows a cross staff = and +-.

The formula ?n(Tn, + 0) *<"-w, **ta-u*however is the conclusion of the "Alphabets", the calendar character series of the year" (see Taf. 352 II, p. 51 and

Plate 131. no. 1. cult stone, found in Arlon, (Mus. Arlon), older deity with raised hands Y. Behind the head the UZo axe; around the arms a large horned serpent has wrapped itself, the head turned to the left: for the UZo axe and the red serpent in megalithic tomb symbolism see p. 107, plate 377 no. 1, Dohnen de Cöta, Beira Alta, Portugal, continued main section 36).

No. 2. altar found at le Comminges (Acquitania), cf. also pl. 94, no. 3, pl. 146: the god in 'l' arm posture, in r. Hand the Ger T, in 1. hand the snake. Above his head the vessel of the water of life ; at his feet the turning or swastika (cf. p. 355).

No. 3. pyramid-shaped stele, fragment, found in Blain (Loire-Inférieure): horned god, with one arm lowered and one raised, the characteristic winter-solstice "year" posture (cf. p. 166, text fig. 27, no. 5a-c and pl. 284): at his right side the serpent. At his feet the dog (?)

No. 4 Franconian gravestone slab from Niederdollendorf (Mus. Bonn), cf. pl. 194, no. 3a-b shows the god with the radiant head, the sun ring on the chest, the Ger T in the right hand, standing on the braided snake stylized as a water idogram, the *Tiu, Tyr,* etc. of the runic tradition, the attendant of the dead and conqueror of the power of darkness.

Plate 132: *The midnight escort ship with the winter solstice snake.*

We come herewith to the conclusion of this main part to the motive of the underworldly journey of the Son of God and Healer through the winter-solstice Q Ur-Snake, which was already touched in the 9th main part, plates 83-84 and 86, the Ur-Ship. The escort ship, which leads the Heilbringer, the "man", over the big water, becomes in the North-Atlantic Totenkult equally his creatures, the people, as Votivgebgabe in the rock drawings mitgegeberi. This yearly course symbolism appears in the oriental migration then again limited to the daily course of the sun, as a consequence of the loss of the winter-solar experience.

As with the "Ur"-ship, the symbol, here the serpent, through which the voyage passes, now appears either above or below the escort ship, also represented as a water ideogram (nos. i-4, 8,10); or the ship itself appears as the serpent, the "worm", as it is still called in Old Norse *ormr* or *dreki* "dragon" (nos. 5-7, 9, 12). The horned serpent is to be mentioned in n. 4.

The motif of the serpent ship is equally attestable from ancient America. In those myths of the Kwakiutl of the Northwest Coast*,* the bringer of salvation *Kuëkuaquä'oë, the* "chief inventor" or *Hë'meskyas,* the "true chief," appears as an incarnation in his escort bird, the raven that carried off the sun.

Kuëkuaquä'oë is said to have come down from heaven, where *K'ants'ö'ump* "Our Father" dwells, and to have caused the Flood. He lent the shaman *Haidlikyä'wë* the *S'i'siutl boat,* which carries him anywhere he wishes and likewise causes a new Flood to arise. The winter solstice significance of the Sisiutl serpent has been discussed in detail above (pp. 369-370, 371), also its transformation into the *fish.* For the present motivic context it is important that e.g. on Cycladic pottery from Syros (No. 8) the escort ship appears with the serpent line as shipboard decoration, as the serpent is also depicted on the ship. Note the ancient form of the ships with the high stem attachment (V. section, main 48-51), on which as a symbol the dolphin is attached, the embodiment of *Apollo Delphinios, the* python slayer, originally probably as a winter-sun (= dead) escort. Therefore he is also generally escort god especially of the travelers, once of those "people of the west" with the Y ship, who believed in him, in the resurrection of the son of God and savior. Cf. also plate 192, no. i-2, the matching Near Eastern representation: the Savior between the two horned serpents with the waterline symbol (no. 2) or between the two serpent fishes (no. 1). These details of the North-Atlantean myth from the pre-dynastic time of the people of the Y ship, are now in the later Egyptian cosmology still to the largest part preserved, if also in the narrowing on the daily course of the sun used. After the older tradition the light god Rä *(Re, Ri)* has two escort ship e, boats, the morning barque *Mätet (Manzet)* "becoming strong", with which he carries out the visible day journey in the sky and the evening barque, *Semktet (Mesektet)* "becoming weak", with which he carries out the nightly underworld journey. In the east and west of the ö, in the CS=O, he changes the escort boat. The way, which the god follows in his day journey in the sky, is determined by the goddess *Ma'ât (Mät)*, as embodiment of the concept of the correctness, the right, the law, the order, the infallible regularity, what is called in the old Indian tradition accordingly *rta.* In front of the boat of Rä or Rë swam on each side two *escort fish, Abdu* Jj$^{un<\wedge}$ AAAAAA - Cf. Book of the Dead, Papyrus of Ani. PI. I, line 15. This connection between the cult of the dead and the underworld journey of the god of light with the sun, still clearly points to the winter solstice origin of the myth. According to the priestly interpretation, after death the souls went to the boat of Rë or Rä, "boat of millions of years", lived in it of the gods' food and light, and traveled with him through all the dangers of the underworld, the *Duat*™.

Among the monsters that oppose Rë's boat is the serpent *Nâk* which is another form of *Äpep* (p. 318) and *Sebdu*, thus originally = the pre-winter sun-using or hostile serpent. In the 4th and 5th hour of the night Rë drives in the *snake boat* through the country of the god *Sokar,* the "hidden country" or the "hidden circle of Sokar", the light hawk, which was connected with *U&r* (Osiris), the old light god as the winter-sun-turned = underworldly, in Sakkara to Sokar-Osiris.

The majesty of the god Rë is then in the boat with the snake sterns (plate 132, no. 9), which is pulled over the sand. Dense darkness prevails everywhere, which also the god Rë cannot illuminate, but only the flame from the throat of the boat snake (sun in the 0 motif). Under it the snake *Hetch-näu,* the guardian of the Sokar, appears in the representations, which lies stretched out in a boat, whose stems carry the head of a human being (=Y) as a symbol (No. 10).For theYas a steven symbol of the dead escort ships in the dynastic or historical Egypt see plates 507-508 and text fig. 51, p. 309. Among the symbols likewise human beings appear.

headed snakes with two human legs, and a three-headed winged snake on four human legs.

Among the symbols of the 7th hour of the night is *human-headed snakeÄnkhtithzu* er

imagine. The snake with the "life" sign is characteristic for the winter solstice formula: it is the R and -f rune on the fl, as it is in the winter solstice point of the calendar disc.

of Oslo is still standing (pl. 46, no. 1); for the formula snake and R and + see pl. 227, pl. 231, pl. 232, nos. 2-3. Our pl. 132, no. 10 shows the qr ^nèÄ-snake in the cult of the dead on the same

Ship with the human head (= Y) as it appears on the serpent escort boat of the Rë (no. 10).
One compares with this No. 5, the south Swedish rock drawing of Tegnebryrabet, Tanum, the death escort ship with the stern snakes, whose upper body is the Y "man".

At the 8th hour (Neb Ushau), when Rë moves through the Tebat or Debat-neteru city, *he dead there.* He now moves through the circles of Duat.

The snake goddess *Neheb-Kau* is one of the 42 assessors in the hall of the

Mât(Ma'at) just mentioned, in which the deceased appears before *Uslr (Osiris)*: she is the Egyptian Themis, a manifestation of *Nut, who* gives the divine light and life food *de faut to* the dead (p. 360). She is the

female counterpart to the great serpent *Näu* called **IffiL**

"Bull of the Gods" having 7 serpents on its 7 necks, an annual symbol also present in the Gnostic 7-headed serpent, as in the 7-headed serpent of the Buddha (Plate 55, No. 4), related to the Gnostic great dragon of darkness. In the 10th hour of the night the serpent *Ankhiin* appears connection with the god *Besi,* who is the sun fire on a stan
darte with horns (Y motif) flames on.

The "horned one" is the underworldly light god Rë himself, who, according to the book *Am Duat* or *Ami Duat,* the "Book of Gates", among other things, takes the form of the ram-headed man and is depicted in a canopy as the embodiment of *USlr* (Osiris), i.e. the winter-sun god of light and lord of the underworld, on the sun barque.

In the hour of Maa-Nefert-Rë the light-god arrives at the circle which is on the border of darkness: there he is reborn under the form of *Chepra. Nu, Nut, Hehu* and *Hehui* (p. 129) come to the circle when he is reborn and will depart from the Duat, dwell in *temManzet-* boat, rise from the womb of *Nut.* The beetle *Chepra* now appears in place of the solar disk as a harbinger of the ascension at the bow. Twelve gods pull the boat through *a snake. In* front the rope is held by 12 *women* ("12 (mother) nights" motif, p. 58 and (8)).

The snake is called *Kha-en-Ankh-neteru* "the life of the gods". The escort boat

of the Rë goes at the *tail of* the snake (= 0 cf. p. 353) into the deep darkness and comes out of the throat into the daylight again. At the entrance the old sun god has the form of a dead, but at the exit, again newborn and young, he appears in the sky as Chepra.

In a special representation on the walls of a sanctuary dedicated to the Theban Thoth in the temple group of Medinet-Habu appears the Ogdoas (p. 129). The last mentioned goddess *Nenet (Nenit, Net, Nit)* carries beside her designation the meaningful epithet *Hemset* i.e. "the one who has settled down", "the one who is at rest", "the one who has stopped doing", to which the words follow: "the serpent who measured the world and gave birth to the god Chepra in the beginning, the great water" (Brugsch, p. 144).

This, then, is the meaning of the old Arctic-North Atlantic myth, which had been preserved so far in the "darkening" of the Orient in the secret doctrine of the theological priestly schools of Egypt.

As a conclusion to our panel 132:

No. 12. *QuetzalcoaÜ* on the snake raft (after the atlas to *Diego Durän:* Historia de las Indias de Nueva-Espana). When the ancient cultural empire of *Tula* had been brought down by the evil demon Tezcatlipoca (p. 107), Quetzalcoatl headed east with the Toitec people, *teotl iixco,* toward the sun. "The sun calls me here" *(nechoalnotza in tonatiuh),* was his slogan, until he reached the Atlantic Ocean, the "sky-water" *(ilhuica-aü),* from which the people of Tula had once come. There in the "land of black and red color" *(Tlillan-Tlapallan),* "and then after arriving at the shore (of the sea), he makes the snake stretcher *(coatla-pechtli).* After one finished it, he sat down on it, and that was considered now as it were his ship. Thereupon he went, was carried away on the water, and nobody knows more, how he got to Tlapallan" *(Sahagun,* edition *Seler,* p. 29z)[79] .

The procession of Quetzalcoatl to the sea, the imprint of his hand on the stones, his rapture in the snake boat from the country of the "black and red color" (= of the writing, thus there, where the writing was invented, began = beginning of the alphabet or calendar), the promise of his return, are all single motives, which belong to the winter solstice myth, which appears here still in macrocosmic version opposite the microcosmic Egypt.

And so the monuments of the Thule culture circle become further understandable to us:

Plate 133. no. 1. the ^a/zaiyuA serpent, the horned one, with the YD and V signs, as a no longer understood escort and salvation symbol on the boards of the women's boat *(umiak) of the* Alaskan Eskimo (cf. plate 116, no. 1, p. 363).

No. 2. rock drawing from Lökeberg, Gern. Foss, Tunge County: on the left the horned god, the V *ka- serpent* and the serpent ship, each turn of which is designed as an A (cf. pl. 71): further - entries of dead escort ships.

No. 3. bronze shaving knife, grave goods from burial mound at Gjerum, county Hom, Hjorring Amt. We have already mentioned these grave-goods of the younger Bronze Age and their winter solstice death cult symbolism, the journey with the snake ship and the Q snake etc. in the 9th main piece, plate 109. The present piece shows: the snake ship and on it the snake, whose coils are designed as A or n with V.

No. 4. rock drawing at Flyhev in Husaby parish, Western Gothland: the escort boat with the solar year wheel (J), below it the horned or V serpent and the god lowering his arms: in front of the boat the soles of the feet, the determinative of the "new walking" of the Son of God (cf. plates 241 and 243).

No. 5. (=Taf. 109, No. 2): Bronze shaving knife, grave goods, from Vestrup, Gislum district: the horned serpent boat (cf. pl. 132, no. 4), in it the two horned figures, the "Twins" (= the Twin) with the *Ulo-ant* (cf. pl. 131, no. 1, see further main section 36) and the god in the Q serpent.

No. 6-7. bronze shaving knives, grave goods (Mus. Copenhagen): No. 6. the horned serpentine boat; No. 7 the horned serpentine boat sailing on the wavy line, on the upper left the sun, on the lower right the three-sided turning or swastika (= turning through the 3 *ait* = cardinal points or seasons).

No. 8. bronze shaving knife, found in Ditmarschen or Holstein: the god with the paddle in the

Boat with the shining snake sterns, in which equally stands the "greening" £ snake, which bears the sign four times. In front of the boat the escort fish.

That at the beginning of the last millennium BC in the Nordic death cult the funeral urn still shows the votive gift of the serpent ship of the 'f God, is the permanent tradition from the megalithic grave culture with their death escort ships, from that distant Stone Age, when the giant dugout canoes with the Y-sign on the stern had opened up the seas of the south and east in the "holy spring" further and further. With them the holy scripture and the certainty of salvation of the eternal return and change of the mother power reached the south and fades away in the hymns of the Egyptian "Book of the Dead" of the New Kingdom:

Hail to you Ré at his downfall, Atum-Harachte, divine God who came into being by himself, primeval God *(■p'w.tj) who* came into being in the beginning. The Mesektet barque has seized heart joy, the Manzet barque rejoicing and exulting, as they hurry up for you. - Thou hast ended the creeping of Apophis, who art daily glorious as Rë. Thy mother Nut embraces thee, that thou mayest go down beautiful and glad-hearted in the horizon of the Western Mountain. -

Hail to you, Rë-Harachte-Atum-Horus-Chepra, great falcon with shining neck, with beautiful face in the two great feathers. Thou wakest beautifully in the morning, while all the godhead shouts hail to thee. Rejoicing (resounds) to thee in the evening; and the stars, tiring (not) even in the night, worship thee. Awake you, whom his mother gives birth to daily and waits Rë lives, and the evil serpent dies; you exist, your enemy falls[80] .

14. MAIN

TheFisck

In the study of the previous main piece already appeared a few times the winter sun-. The water is filled with a changing snake, which transforms into the white fish.This motif is meaningful figuratively only from the Arctic-Atlantic winter solstice myth, from the underlying show explainablesmallest arc of the solar arc year, (J, the smallest turn of the yearly snake, the "worm position", is the season, the cardinal point, the cosmic place, where the snake in the south sinks into the water, the world circle seabecomesthe "snake in the waters" > "water-snake" > "fish"

In the God-seeing in the nature of the North-Atlantic primal religion, this transition fromthe "snake" to the "fishcanonlyhave gone out fromthe*Unke* = "Snake" (= "Ringelnatter"), old high German *unc*etc.,

, which is in the cosmic sense of the course of the year a "Tuisto"-animal, a "twofold" as earth and water inhabitant. The motivic chain link between "Unke" and "fish" musthave been the "eel", as the Indo-European word clan of the pre-Indo-European trunkshows : to "Unke" belongs Middle-Irish*esc-ung* "eel", actually "water snake", related to Greek *egch-elys "eel", Latin angu-illa*both latter are formed with a "-/"-stem. (Walde-Pokomy I. p. 64). For this *-lu*cf. plate 77, No. 16, Cypriot Zw: the "eel", the "Unk-ul" would be therefore the (T in which the god is as U.

same connection is shown by the other forms belonging to the *"-Ä stem, Russian wg(or)s, The "snake fish", the "eel" and the "white fish" (p. 369) are also present in Old Norse *ctlunn* "mackerel", Old German *alant,alunt,* Middle High German *alant,* Old Saxon alund. The "Aland" is also called *Orfe,* from Greek Latin *orphus (*oQcpo^), the carp-like red-gold fish, the "reddish sea fish" (Pliny hist, nat. 32, 54), our *gold orfe.* The name *Orfe* is again related to the High German fish name *Würflin (Boisacq,* p. 720) and goes back to the same *ur-* or uZ-stem, thus to the Q. in which the sunlight is contained in the snake, in the serpent fish, in the silver or gold fish.

The whole mythical relations of the winter-sunny water-snakes we find again in the "snake-fish", *[coa-michin,* as the Mexican name atSaÄagw" for the *eel is*)[1] , the "snake from the bottom", altind. *ahi (budhnya* p.327,349,351), awest. *dzi,wendischhuz "*snake", *huzenc* "worm", *hugor* "eel". Whoever catches a white eel or eats its heart receives the gift of divination, or becomes knowledgeable of bird language; whoever sees an eel in the country must die (Posen); the white snake or the white eel prophesies approaching disaster, downfall of villages, etc.[2] At the summer solstice (!) one should not eat eel. The post-winter solstice (= life-giving) part of the motive is still preserved in Germanic folk medicine: the consumption of the eel (liver) is beneficial in cases of severe birth pains; the skin, placed around the body of a pregnant woman, gives her strength; powdered eel given to a woman in childbed accelerates the afterbirth. To promote fertility, a cow is made to swallow a live eel (Schleswig-Holstein), and so on. In Brittany the fairy spirit in the spring has eel form, as in Ireland the holy fish in the springs have supernatural properties, can make themselves invisible, or take the form of a beautiful woman (= the white woman). In Wales, a giant eel lived in St. Cybi's spring, in whose consecrated power the villagers believed and which also could not be taken out of the water (MacCulloch p. 186).

These cosmic-symbolic, mythical connections are also still handed down in the Old Norse word clan, where Old Norse. *âll* etc. "eel" is related to *âll, öll* "sprout, germ", and further to that pre-Indo-German. *"-£-stem, Old Ind. *ankurâ-*"sprout, germ", and Old Norse. *âll* "deep channel in river, sound or fjord, deep valley between rocks (nO motif), furrow or dark stripe along theback of animals," Danish *eel* "stripe in stuff" formed by fulling, *eel stripe, eel stripe* "dark back stripe," Old Ind. *âli -* "stripe, dash, line," Old Norse. *âl, öl,* Norweg. öl*, öla* "leather strap," Norw. dial. *bak-ola* "crooked backstrap, tail strap (Q motif) on horse harness," older Danish. ßl*, bag-0l,* norw. dial. *bük-öl* "belly strap", thus in connection with the "lower", the "rear"; cf. Greek *agkylë* (âyxüA.T)) "strap, band", to dyxuÄog "curved,bent", Lithuanian *ânka.* "noose, loop" (Falk u. Torp. I, p. 3-4). We will come back to this clan in the 19th and 22nd main part. It is the same show of the symbol of the *Linnrormr,* the "Lintwurm", "Bandwurm", the f]-shaped grave worm, which we treated in the previous main part (p. 375). Here, too, the characteristic winter solstice w-a ablaut, *wZ-(uZ-) and **al-, *unk-* and **ank- is* clearly recognizable.

The cultic meaning of the serpent fish, the eel, is still known to us also from the Greek tradition: sacred was the eel in the spring Arethusa at Syracuse (Aelian n. a. VIII, 4, Plut mor. p. 976 A), probably dedicated to Artemis. This feature he has preserved in New Hella today still at the Dardanelles, in Bergas, in connection with the spring. Of importance is that also the spring of the Carian Zeus *Labrandeys* (p. 218) contained such sacred eels (Aelian h. a. XII, 30 ; Plin. XXXII, 16): for the formula connection "Labrys" CxJ and snake or snare Ä and wZ axe cf. main part 24, pl. 256-262. The sacred animals wore *golden earrings* and *collars* '= "Snake", ring snake) and were fed[3] .

Also, the eel was considered as a water and land dweller, as a "twofold" animal in the sense of the cosmic annual cycle symbolism and also in the sense of "hermaphrodite", which unites both sexes in itself, is procreative from itself, gives birth to living young, a popular belief of the classical antiquity (Aristotle, Plinius), whose symbolic-winter-sunny relationship in antiquity still finds expression in the view, it *originates from itself in the* putrid *earth mud^.* This popular belief can be documented even further in the Middle Ages *{Isidor,* Etym. XII, VII41; *Albertus Magnus,* Anim. I, 61; VI, 81,87, XXI, 50; XXIV, 8).

Let us now look at the present small selection of monuments, since I can only treat the fish motif, like that of the toad, here as a leitmotif.

Plate 134. no. 1. cave painting in *black* over single *red signs,* in La Pileta a Benaojan, Malaga, that cult cave mentioned several times in the previous main part (347, 361, 377-378), whose oldest layers, especially the snake representations, belong to the Aurignacian. It is important for the question of the culture of the north that the paintings of this cave of La Pileta belong to the style of the North Atlantic group of the so-called "Franco-Cantabrian" circle, like those of the Sahara Atlas, and *not to* the East Spanish rock paintings of African style.

Above a mighty elk appears as a "dorsal stripe" (Old Norse *cd, 61)* a giant eel, a winter-sun-turning symbolism, which says that the respective stein animal is in or under the 0, in the "water snake", the "serpent fish". Still in the early Mesopotamian finds, as for example from Susa, we find this representation of the serpent on the back of the winter-sunny animal (bull, goat etc.). Behind the eel the suggestion of a bull's horn; on the lower left the comb-like representations of dugout canoes with manning; in the upper right corner the hieroglyph of the god lowering his arms with the snake and the water ideogram.

No. 2. *red* "snake fish" from the cult cave of Pech-Merle, France, over horse depiction of the Aurignacian[5] .

No. 3. *mell,* the agave plant, painting from Codex Vaticanus B 40 (= Kingsborough 88)®. The agave plant *{meÜ),* the Mexican tree of life, which contains the water of life, is below allegorically 2 X 4 ästig =;| (= "dagsmark", *tonatiuh, tonalamatt)* stylized. At its foot is the "water cave" *{a-oztotl,* pp. 281-282).

That the tree of the year, the tree of the world, the tree of life grows out of this, out of the waters, we have already been able to prove several times, cf. i. a. pl. 59, no. 3, pl. 72B, no. 5, pl. 73, no. 2; pl. 94-95; we will come back to it in the 16th main piece (cf. pl. 164). Important is the Q-shaped design of the "water cave", which we find again as that emblematic nose ornament *{yacametzli) of* the *Mayauel,* whose embodiment was the agave or meZZ plant, in Codex Borgia 16 (pl. 134, no. 5).

According to this, the (") is the breath = life-giving principle, which is also carried by the *pulque gods.* "Pulque" was the name of the clear sweet juice, which collected in a cavity cut out in the center of the agave plant. Besides *Mayauel,* the white woman or "our dear woman in the thorn bush", "Mary in the Domhag" - if one had to call her Christian-Germanic - and the pulque-goddesses, *Tlagolteotl* "goddess of the filth", a manifestation of mother earth, the "primal" mother, *Teteo innan or death* "our grandmother", still carries this Q-nose symbol. The Tla^olteotl could also be called 'the *mater paenitentiae,* the "mother of repentance", of penitents, to whose priest one went to confess sins, especially adultery, and to obtain absolution after a penance. This is also a motif preserved in the *Maria advocata*, and originally symbolically related to the D , the winter solstice court as a judgment of the dead and the living, as a place of repentance.

In this mother water cavity of the plant of the Mayauel is now the fish, which sucks at the mother breast, at the nipples hanging down from the bulge of the Q ("Q = mother breast", compare plate 74, no. 3-4, plate 66, no. 3, plate 92, no. 6a, text fig. 47, no. 8 and 13, p. 299).

This fish in the mother water cave is known to us from other Mexican depictions.

No. 4. colorful painting on a clay vessel from Nochistlan, state of Oaxaca, Mexico: *on* the left the ancient god *T'onacatecuüi, the* "Lord of our Flesh,, (p. 108), the god of *procreation* and food *{tonacayotl},* opposite his symbol *Colhuacan,* the "curved" mountain, the image of the mythical West, identified with *Tollan* or *Tula*, the realm of the earth goddess[7] and the pulque gods, which thus have the Q-sense, the life-breath symbol *yacametzli.* The *Colhuacan* symbol represents the *mountain cave* (cf. text fig. 62, no. i-6, p. 358), the mother water cave *(aoztotl).* The top of the mountain is *split* (year and winter solstice motif), one half painted *blue, the* other *yellow,* with a crozier tip (cf. main section 2, pls. 20-26): it is the hieroglyph *Coliuhqui tepetl* or *Colhuacan,* the name of the mythical "primordial" homeland from which the tribes once departed to reach their subsequent homeland after a long journey or migration (p. 280 and pl. 80). There is the setting place of the sun, the area where the sun *{teotl}* enters the hole *(aqui}',* as in Yukatek tradition the west is called the *holtun zuiva,* the "cave *zuiva". The* water of the mountain cave creek is painted pink and blue, filled with wavy lines, and below, at the front of the stream pouring out of the cave, has a ridge of waves or foam[8] . In the mother water cave is again the *fish.*

The importance of the fish, in connection with the two previous monuments, is clearly shown in the following figure:

No. 5. *Mayauel,* the goddess of the agave plant, Codex Borgia 16 (= Kingsborough 23), who is depicted sitting with Y-arm posture in front of her sacred plant and suckling the *fish,* while in Codex Féjérvâry she has a *child* at her breast.

That the fish is here in the sense of the ancient winter-solar myth the embodiment, the incarnation of the god, the salvation and life-bringer with the new yearly light, therefore = "life", "offspring", "child", we will find further confirmed. It is important that the Mayauel, the primordial mother, is called "woman with a hundred breasts", corresponding to Artemis Ephesia, the great mother goddess of Ephesia, which was *multimammia* (itoZupaoroc), as the well-known alabaster statuette in Naples still shows her.

No. 6. *burial vessel* (!) from Thebes, Boeotia (8th century B.C.): standing Artemis in Y-arm posture, like the Mayauel; on her lap she has the fish; she stands between the "two mountains" which are stylized as halved "worm layers" (= old and new year) and are connected as the *ur-ur* with the two wolves (*ur-ur* or *id-ul)* (text fig. 57, p. 231, cf. pp. 219, 235-236). On the left the winter-sun-turned-taurus head with the X. On their hands the two escort birds; turning or swastikas as further symbols of the turning and new turning. Left; and to the right of it the snake with the sun 0, the year-snakes = () or §, the left, pre-winter sun-turning one with the X-sign; next to it the halved upper „Wurmlage"-(). Above a swan frieze.

In connection with the winter-solstice symbolism of this burial vessel it must be remembered that Artemis Ephesia has a sanctuary at the sea (Plin, 2, 87) and that in the founding legend *fish* and boar (pp. 311-312, 36O) are mentioned (Athens 7, 361), the Okeanide Hippo is cited as the oldest priestess (Kallim. Dian. 239) and sea birds are sacred to the goddess[9] . The close connection of this mother goddess of Ephesis with the *Amazons,* who first performed *circle dances,* then *round dances*

(= "Labyrinth" dances, *choros,* p. 251) are said to have performed in their honor, also points to Atlantean connections ("Aufgang", p. 133).

No. 7. krater, funerary vessels, Boeotia (Polytechnion. Athens), geometric style, like the previous vessel. The fish above the two bisected worm layers or flQ, 4-legged reversible crosses and a ß-legged (=^); on the right the 4-bladed star in a circle = (£)■ Above, on the rim: meander frieze (pp. 248 and 252); around the center swan frieze; below on the foot - snake sign.

The symbolism of the Scottish grave and cult stones of the Latène period and the first millennium after Christ shows in the clearest and most unmistakable way that the fish is the bringer of new life in the winter sun.

No. i. Stone from the churchyard at Kintore, Parish Kintore, County Aberdeen: the fish above^, which still appears as the linear connection of the solstice points of the (D - year ideogram (cf. pl. 213).

No. 2. stone From Edderton, Parish Edderton, County Ross = pl. 220, no. 7 a. The fish and the H (serpent) rune with the ^ signAswe have already seen in text fig. 59, no.io, p. 344, and will see in pl. 220, no. 4-ßfurther, the serpent appears as adeterminative on the H -rune, which brings the life of God *od-il.* So also here snake and fish change, the snake has "changed" into the fish.

No. 3. stone from Ulbster, Scotland. Above left the fish, above him the sea-wolf (?), the snake-snouted wolf with finned feet (?), cf. pl. 75, no. 5 and text fig. 38, p. 234, cf. pl. 52, no. 10; above right the *n-£-sign (= XX-rune, see main section 19), below it the bull; in the center the + -cross, whose four bars and central field are divided ß| (cf. p. 325, text fig. 35, no. 5, pl. 317, no. 9); in the lower right the ^-sign, each circle of which bears the 3 schenkeiige turning cross (= new rotation, solar year cycle through the 3 *cettir* spring, summer, winter, cf. pl. 44 under 6, XII and pl. 45 under 1, I, as well as pl. 133, no. 7); in the lower left the dolphin-like "snake fish" with wolf head and the Pf rune.

The fish is clearly the winter solstice and life mourning symbol. This characteristic has been handed down in the folk beliefs of the British Isles until the present day. The "sacred fish" appears as the inhabitant of the cult spring, often in the *dual number* (year motif or §, cf.pl. 137, nos. i and 3). The water of this spring is miraculous, a "water of life" that cures diseases and ailments The genera of the fish in question are: Trout, Salm (salmon, see p. 369) and - eel! At the spring stands a cult tree (= tree of life) or bush, among other things hazel. The Salm (salmon) eats the nuts of the hazel bush *(Salmon of Knowledge):* who catches this white fish and eats of it, becomes wise, understands the animal language etc.. Thus, in the legend of "Finn'sTooth of Knowledge", Finn the son of Cumal, by putting his scalded thumb, with which he had touched the boiling fish, in his mouth, as Sigurd did on the stone of Ramsundsberget (Table 130, No. 2), receives this knowledge[10] .

Accordingly, the fish appears on the Scottish gravestones and cult stones in the same sense as the grave serpent *(linnrormr, grafvitnir) appears* on the Skadinavian rune gravestones, which also occur in the two-number, bring the tree of life (*barnstokkr)* and the child (pl. 124, no. *2-3,* pl. 177, no. i-2), as on the Scottish stones (pl. 177, no. 3, pl. 154, no. 1, pl. 187).

For the permanent tradition of the north we have already got to know the winter-sun escort boat with the tree-snake and the escort fish in the Late Bronze Age grave goods (plate 133, no. 8), and have been able to prove it on the travel tracks of the snake ship *(ormr, dreki)* in the early Aegean culture: Plate 132, No. 8, the snake boat with the escort fish, the dolphin, from Syros. A nice example as a chain link between this Cycladic culture and the Nordic culture is

Plate 135, No. 4: Grave goods from Apulia, older Iron Age (Kunstgewerbe-Mus. Hamburg). This Apulian culture, its funerary symbolism, which I hope to treat in detail in my Palestina book, shows a strong permanent tradition of the Nordic megalithic culture (the funerary lamp with the horn top, the tree of life, the J-year sign, the escort birds, the priestess, etc.), like the present Trw&' cities of Apulia (p. 268). Present small clay plate (9.5 cm in diameter) shows the snake boat, the head on the right, in the center of the ship the solar year circle from which the 6branched tree (=:-:) grows up; right and left of the tree the sun of the two halves of the year (plate 9). Below the ship the dolphin, on which a figure sits in Y- or Y-arm posture (see also pl. 121, no. 3).

We have here an early evidence for the escort fish of the winter solstice son of God and savior, the serpent or dragon fighter, *Apollo Delphinios,* or the dolphin rider Taras of Tarant (p. 43, text fig. 7, no. 5 a-b, cf. p. 46), a hypostasis of Apollo, like Arion, the lyre ("harp") player. It is the winter solstice motif, that the "god in the waters" is "carried over" by the serpent or the fish to the "land" (= new year, new sunrise). The fish carries the god on the back or in the "belly", has "devoured" him etc., a motive which is connected with Apollo, Dionysius, Theseus, as well as with the Philistine god Dagon and the Babylonian god in the waters Ea.

No. 5. symbolism of a grave vessel from Helenendorf. Transcaucasia (older Iron Age); the god in the fish body, the "thorn"-god with the <]-head, the split "year"-sign 4> or © (Haupt- stück3i, Taf. 330), the Risen One, the "man" Y. with the corresponding symbolic Y~hand. The symbolism of the grave vessels of Helenendorf shows, among other things, the J-God, the "archer", with the bow and the J-head, the death escort (p. 209) etc.[11] , so that the connections with the ancient cosmic yearly symbolism are still unmistakable here.

Like the god, the man enters the Q, the snake, the fish in the winter solstice of his life. This is likewise still the sense of that mysterious early Christian fish symbol, the *ichthys* (ixffü?), around whose solution "ex Oriente" the Roman-Catholic science tries in vain in a tragic way. Since the framework of the investigation does not permit me a further mythological and religion-historical discussion, I must limit myself also here to some leitmotivical remarks on the great work, 1X0 YC (ICHTYS) *by Franz Joseph Dölger.*

The mythical tradition of the originally Arctic-Atlantic winter-solstice mo- tive of the "god in the fish belly" has already been put together once by *Leo Frobenius in* a first overview, in his "Age of the Sun God"[13] . Frobenius refers it, however, only to the *daily* east-west course of the sun and the nocturnal, underworldly water journey. That Frobenius did not recognize the winter-solar origin of the mythe from the arctic and north-Atlantic sun course arc year, is the consequence of the same methodical mistake of the old school to want to drive mythology without the paleo-epigraphic, original symbol-historical basis as preliminary work.

For the one who has mastered this preliminary stage and knows the archaeology of the North Atlantic, the whole early Christian ichtys-symbolism fits organically into the overall picture as a late, local-eastern permanent tradition of the North Atlantic motif.

As *Dölger* himself recognized and proved, the close connection with the cult of the dead and grave symbolism is still clearly present.

Plate 135, No. 6. lead sarcophagus from Saida, ancient Sidon, Phoenicia, 4th century (Dölger I, p. 235 f.) a) Cover of coffin; three times appears in the Q stylized as a "gate '-arch (= "heaven's gate" = "babilu"), the so-called Christogram, d. i. if; and p, the "God in the year" with the p or p-head.

(see main section 31, The "Thorn"'-God) and as a circular or marginal inscription the formula IX0YC *i-ch-th-y-s* , ,F isch". The interpretation of the P as *Ch-R-* acrostic of *Christosuâ.i-ch-th-y-sa\s* IHCOYCXPICTOC OEOY YIOC C Q T H R =, *J* ësus CÄristos *T heu H y* iosS öthër' * = " J esus Christos God's Son Savior" is an exegesis of the Christian syncretism of the time.

The fish (ichtys) with the year-god p is in the ß in the 6.sun-points of the year = -' of which every single point is polyphonicallydesignedagain as an 8-pointed star = (s. main piece 4 and 5): under the two upper ß the x -sign. The same symbol appears again at one end of the coffin, while at the other end the dead man is depicted in the ß "gate" (no. 6b-c).

No. 7. Christian tomb lamp from Lyon, Mus. Marseille (Garucci, Tome VI, Tav. 474, *Dölger* IV, Taf. 199, No. 2 and I, p. 120, Fig. 5): the god in the fish body[14] , which is under or in the ß ß. These are dotted=radiating,cf.plate 95, no.9 and plate 73, no. 13 (Christian tomb lamp of Gezer, Palestina!); in the right ß the] (cf. plate 68), in the left ß the cock (?) as sunrise herald. To the left and right of dennn the sun, the leaf = tree of life symbol, the < > with the sun (main section 19, especially pl. 198, no. 2 belongs to pl. 74, no. 5, tombstone setting of Cloverhill. Ireland, p. 273, cf. again the Christian tomb lamp of Gezer to this, pl. 198, no. 5); then the 3 equal-centered circles in the □ (pp. (31), 186, 218-219, 232, 278, 303), in the "World Well".

As can be seen from a comparison with the Christian tomb lamps from Gezer mentioned here, a *permanent tradition of the cult symbolism of the megalithic culture circle is present here.* For the symbolism of the Christian funerary lamps from Gezer, see, in addition to the two mentioned, also pl. 66, no. 13, pl. 70, nos. 6-8, pl. 95, no. 10, pl. 103, no. 3, pl. 141, no. i-8, pl. 178, no. 5, pl. 198, no. 6.

No. 8 Early Christian funerary lamp (cf. *Dölcher* vol. IV, plates 152 and 153 and vol. III, plate LXXXII: the fish, in which thus the light is embodied; on the left and right in the center of the randomament the halved, 'worm layer', as in no. 7, and on both sides the sun. We will be able to prove further in plates 136 and 138 that this connection of the fish with the ß represents a permanent tradition of prehistoric cult symbolism, namely of the North Atlantic winter solstice symbolism.

Among the *Tlingit of* the northwest coast of North America it is the escort bird as embodiment of the savior, the raven, which is devoured by the whale, ignites the (new) fire in the belly of the fish and finally kills the whale and emerges from it again. With the *Eskimo of* the Bering Strait the origin and original sense of the mythe is even more clearly visible: the raven has chosen a female among the white geese (like swan = sun bird) and possesses the power of flight through a beautiful white stone (sun year symbol, see plate 28, no. 1). At the beginning a young, beautiful man (= spring), he gradually tires and finally falls completely exhausted as an old man (= winter) into the floods. He lets himself be devoured by the whale with his *fire drill*, kills this likewise and rises from a hole in the fish body again to the daylight.

In both cases the fish is the *escort fish,* the "bringer over", who nourishes the bringer of salvation and must repay the transfer to the "land" with his own life: a cosmic symbol of the overcoming of the winter solstice ß. In the case of the dog-rib and rabbit-skin Indians, the beautiful young man lets himself be swallowed by the whale, lives in the belly of the fish for *3 days,* wept over by his sister. She hears his voice, which asks her to throw *one of* her *shoes at the whale* and hold it by the lace. The young man grasps the shoe and pulls himself and the fish ashore, where his sister kills it and the brother slips out. Here the motif of the *one-shoe (= egg-footed)* is also preserved in obscuration. In the Aztec tradition the fish bites off one foot of the god (plate 412, no. 4 *Xochipilli* and the *cipactli).*

That in this Arctic-Atlantic, former "Thule" culture circle the *whale of* the winter-sun-

The fact that the fish of the sea is the essential escort fish, into which the Son of God, the Savior with the "Light of the Lands", enters and passes through, is not only based on its quality as the most gigantic sea fish and fish of the deep, but also on its privilege to be able to bring forth living young = "life". We will follow up the North Atlantic mythical and epigraphic polyphony, which is only connected here, the equation of the fish ideogram with the sign of life, the £-o<7 sign, in Plate 138 in its spread from the Jungdiluvian North Atlantic Thule culture (cf. Plate 138, No. 24) to the East. It is significant that this characteristic as winter-sun-using escort fish of the light-god in the family of the whale-mammals has inherited also mythically-motively on its smallest and widespread genus, the *dolphin,* the escort fish of Apollo from the Hyperborean island (p. (8), note 15 to the 1st main st.).

Also according to the Algonkin tradition the healer Mänäbusch (p. 48, 271, 320) is devoured by the "big fish" *(Mäschenomak)*, kills the fish and awakens the other devoured (bear, deer, porcupine, raven, squirrel) again. This is again a visible astral symbolic variant of the winter solstice myth, as it is also present in Jonas, who is devoured by the "big fish" and stays in the fish belly in the underworld for 3 *days* (!). That a winter-sun-turning healing myth has been processed here, also emerges from the motif of the blossoming and again withering castor tree among others[15] .

As has already been established motivically, the "fish" corresponds to the winter sun-turning snake in the waters, (")- According to analogy, then, the motif of the two " yearly snakes" () or which we will treat in the 18th main piece (plates 180-195), seems to have been transformed into two yearly fishes as well. A nice example is

Plate 136, no. 1. lid of a gourd bowl, Sudan, fire painting (Mus. Lübeck). The piece is probably still to be turned a quarter turn to the right and viewed thus: one of the two year fish swims upward, the other downward (cf. pl. 137, nos. 9-10). The two hands represent the io-month year (p. 50); the lower hand appears at an o-like sign whose lower stroke seems to be missing and which corresponds to the Bamum sign *kun* "bed," *bwu* "dying," and *be* "to be" as a formula compound (m. 247, nos. 23-25). Note further the symbolic year ornamentation of the two fish and hands <; - and ' ', respectively.

In the Awestian tradition this annual fish, the Kara-fish (Yast 14, 29), is also preserved, while according to Bundehesch XLII *ten* Kara-fish circle the tree of life Gaokerena, which grows out of *the depth of the mountain in the* sea Vourukasha, and protect it against the hostile lizard in the depth of the water. From the tree Gaokerena is prepared the potion of life, the immortality potion for the effect of resurrection *haoma* (altind. *soma,* cf. pp. 327-328), which is threatened by the dragon, the lizard of the deep, created by the evil spirit *Angra Mainya* (p. 362). - For the restraint of this lizard Ahura Mazda has left 10 Kara-fish" there, which swim around the Haoma constantly, so that always one of the fish turns the head towards the lizard; the lizard on its part is the spiritual food of the fish, that is: they do not need the food (but this is their food), that they are in the fight with the lizard until the resurrection ("Rising", p. 259).

Here the 10 "fishes" have taken the place of the 10 serpent coils of the solar arc year, the "worm layer", while the pernicious winter-solar serpent (lizard, dragon) has remained at the foot of the year, world or life tree, as in the Eddic tradition (Grimn. 34, Gylfag. 16).

We come upon these fishes as yearly symbolism in Creto-Minoan cult symbolism and of their permanent tradition in that of the synagogues of *Galilee of the* early Christian period (!) still in the 36th main (cf. pl. 399, nos. 6-9) back. For the **k-r* formula in the name of the aeara fish, cf. pp. Si/82 and 182/83. I^n the Maya language of Guatemala the fish is also called car, in Yucatan *cay.*

The next four monuments will also be discussed in detail in main sections 41 (The Switching Hand of the Son of God) and 44 (The Bull).

No. 2. Syro-Hittite seal cylinder (c. 1550-1100): the fish in the A (cf.pl. 138, nos. 14-15); the goddess with the escort bird (swan?), behind her the crosier; the ancient sky god, the Q with the son of God and the switching hand, the "one hand of God" (5 "Fyrejuldagar", epagomena).[16]

No. 3 = Taf.26, No.3, hettite seal cylinder: the young-reborn Savior in the radiant "Ur n, above which rises the winged sun disk; on the left the switching hand, on the right the fish, the goddess with the crook, the serpent with the water-of-life vessel, the Yulbock, the escaping, rising Aar in the Y (cf. pp. 233, 236, 272, 299, 310).

No. 4. Kyprian-Hittite seal cylinder: the switching hand of God, the 6 dots (=:-:), the escaping, ascending Aar, the winter sun-turning fish and the Julbock.

No. 5. syro-hettite seal cylinder. From left to right: the burial house □ and the fish (cf. pl. 138, nos. 31-33), the god "overcoming" the winter-sun-turned-taurus (= Gilgamesh- Mithras), the horned god on the bull with the Y "lightning" and the crook, above the sun-sign in the ; the seated horned god with the water-vessel of life and the streams *(Ea)* springing from his shoulders, with the "goat-fish" (= goat (p. 223) in the waters) and the "little man' ', the Adapa created by him; the year-god with the axe or p, the T and Y > .lightning' ' sign (pp. 81, 241, 245-246, 384), above his head "sun" Q and "god" "/"-sign.

No. 6. Sumerian (?) seal cylinder (4th millennium BC; Weber No. 176 = Coll, de Clercq, No. 26), an archaean and quite peculiar, isolated standing representation as a bipartition of the image. In the center is the god with the lowered arms, on whose head the aar appears as a symbol, between the two horned serpents (dragons); with his feet he stands in the n, the New Year's Gate, which has the p q sign at the corners (pp. 195, 228, 261,292), to the left and right of it the fish ideogram (pl. 138, no. 15), the pre- and post-winter solstice and the tree of life; below it the pre- and post-winter solstice bull at the sun Q -

No. 7a-b. The sign of the horned fish (7a) or the fish i m A (cf. no. 2) on a Lower Saxon urn from Jastorf (ca. 600-300 BC). The fish ideogram thus appears here as a grave or winter solstice symbol.

No. 8: Gravestone from the church of Sneek. Friesland, with house mark (beginning of 17th century): the fish ideogram with the -|- (= middle of the year), a nice example of the so rich permanent tradition in the Germanic house and court marks.

No. 9. seal of Tell-es-Safi, Palestine (pre-Israelite): the same fish ideogram.

Plate 137, no. 1. Stone of Mortlach, on the bank of the Dullan, Scotland. The two year fishes (dolphins?), the cross with the snake. The reverse of the stone shows eagle and bull head, which carries the snake (= Q) on the horns.

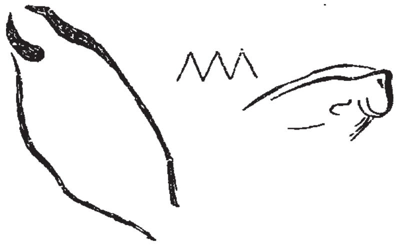
No. 2: Cult water vessel from the Christian cemetery in Carthage (see plate 92, no. 13, p. 300, Musée Lavigerie de Saint Louis de Carthage): the two year fish on the cross (= "year"), where the A B (=C) begins below. Another clay vessel from the same cemetery shows the two fishes, left and right of the dotted or radiating A (Dölger III, plate LXXXVII, no. 1): they are the same two "year" fishes as we have come to know the two "year" serpents on the (1 (plate 109, no. 1 = plate 194, no. 4, cf. plate 178, no. i-3). Both vessels show the characteristic notch-cutting technique of the ornament, which still today the Berber-Kabyl folk art, especially in the wonderful breadsticks, etc., and about the Libyan megalithic culture on the same Urnordic origin, like the Germanic one.

No. 3. stone of Brodie, Parish Dyke and Moy, County Elgin, Scotland. The two year fish, serpent fish (dolphins), between which the J' UZ sign, the'.-: (?), the 3 limb reversible cross, the sea wolf (cf. pl. 75, no. 5, pl. 135, no. 3) and the k| sign with the ^ sign, each circle of which bears the 8 UZ signs in the circle (4 outward = 4 inward) (cf. main section 36).

No. 4. funerary stele from Carthago, Punic-Libyan, the two annual fishes, dolphins, at the life water vessel, thus a corresponding compound, as on the Christian burial vessel of Carthage (no. 2).

No. 5. wall carving in the cult cave of Niaux, southern France (Magdalenia).

As an addition I would like to show a similar scoring of the two year fish from the cult cave of La Pileta (pp.347,361,377-378,391); between them the water snake ideogram (text fig. 68).


Textabb. 68

No. 6. Syro-Hittite seal cylinder (Ward 960): the year, world or life tree and the two year fish, dolphins, with the two winged genii (guiding spirits of the year halves) On the upper right the hare (cf. 320, 384).

No. 7. syro-hettite seal cylinder (Ward 991): the year, world or life tree with the ® (see following main piece, pl. 140), to the right and left of it the two "year" fish and the griffins (pp. 138, 374)

No. 8. Assyrian seal cylinder (Ward 687): God Ashur in the winged sun above the world tree (cf. pl. r 50); to the left and right of it the god in the fish robe (Ea), the "fish-man" or his two priests; to the left Marduk with the crooked wood (p. 230) and the ostrich. From a Babylonian relief, where two priests in the same garment of the fish perform an incantation rite at the sickbed (Dölger I, p. T14, Fig. 2, cf. p. T19, Fig. 4; Dölger III, plate XXIII), it results that the fish was here also still regarded as a healing symbol, in the sense of the old winter solstice myth. Such invocations are often found in the S amas hymns.

No. 9. symbolism of early Christian gems, with the "anchor" symbol, which we will examine in the 39th main section (Taf .357-360). It is the hieroglyph of the 'J' god, the one lowering his arms, as the under secular, winter sun-turning J,; the " year" god -f or T, the *tau* (pp. 51/52);

a) with the two year-fish, the- escort birds and the two trees of life, b) with the two year-fish, as in a) in upward and downward movement, c) the 4 with the escort bird stands in the fish (= D)-.

The composition of this plate forms the summary and the conclusion of the short leitmotivic investigation of this main piece, also as a transition to the two following main pieces, the symbols of the year, world or tree of life, with the (winter sun) serpent or the two year serpents. As starting point for this the symbol (No. 1) has been chosen, which we got to know on the Babylonian seal cylinder plate 59, No. 10, in connection with the serpent-man at the New Year's or God's Gate and the goddess (Baba) with the water of life bowl, and which we will treat further in the next main piece (plates 142 and 147). The details of this sign as a symbolic connection are given in the resolution in no. ia-d, cf. also pl. 147. It is important to note that according to the epigraphic findings of the Sumerian linear shaft the

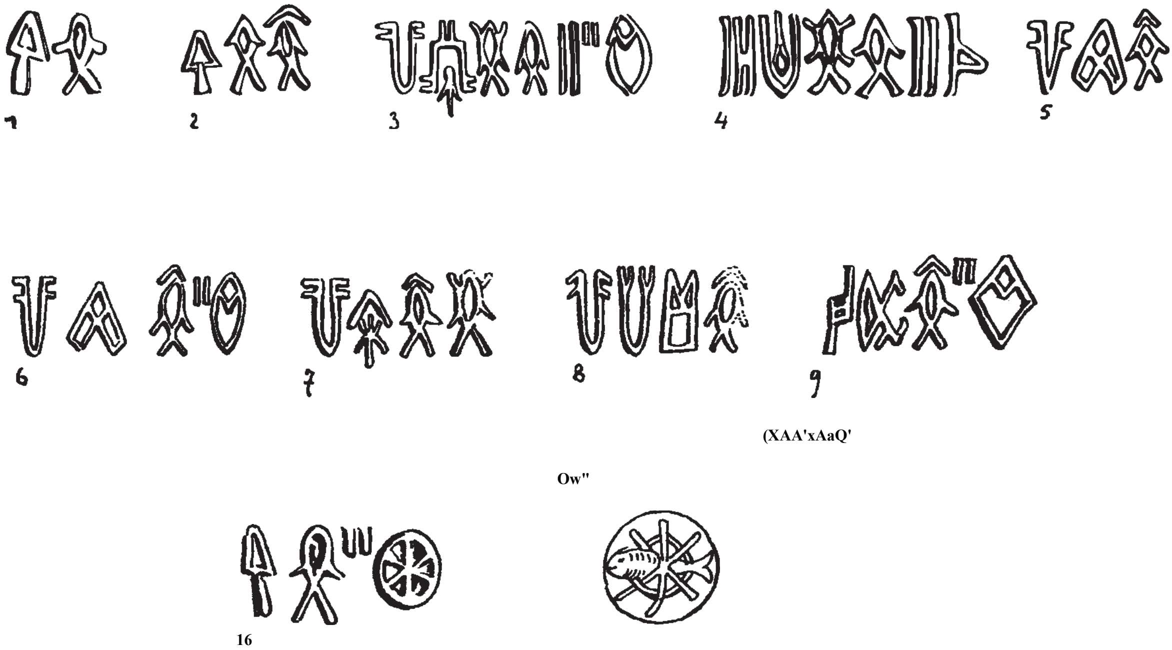
Descendants £ *pa* or the tree of life from the sunset, cave, depth" etc. (No. i8-19) and this sign connection has the meaning *now* "fish" (No. 2-3) and designates likewise the sky god^{n} Anu, like the god of the water depth^{u} Ea, like the light god^{jl} Bel (S. 195 and 224, 266). So the tree of life grows from the depth, from the water, from the ("| or A, from the "fish" or the "snake". Because the 14th letter of the so-called "Phoenician" or "North Semitic" alphabet (p. 260 and 380) shows the snake rune H. Sound value *n,* South Semitic *nähäs* "snake" = North Semitic *now* "fish" (!). Also here the winter sun transformation "snake" > "fish" is epigraphically preserved and in addition the tree of life sign s *(sâmekh).* In Sumerian this tree of life J, which arises from the A, carries the $ with the staff or ray (no. 6) *X* and then denotes the serpent *muè, sir,* or the serpent god < "god in the serpent"^{u} *Sahan,*[11] *Sir.* The tree of life meaning arises from the part connection and *X* (no. 7), as well as from the sign of $ with the staff and ray alone (no. 8), which is thus a synonym of the Sumerian | *nunuz* "sprout, offspring" (no. 9) and also as *ser* "to be bright, brightness, light" still reveals the winter-sun relationship. The spelling X or X (i.e. 2 or % with rod or ray) also occurs in the North American prehistoric petroglyphs in determinative connection with £ (No. 10), as the sign in ancient Arabic linear writing systems No. na-f) still appears as alternating form to § (11, c-d) and or * (= "year-god", Akkad. *ilu cf.,* p. 221, as well as plates 147 and 212). As we shall see in main section 21 and 22, the snake brings the £ or 2 (no. 13 =Taf. 232, no. 2), according to the Sumerian epigraphic tradition the fish (no. i-3) or the snake (no. 6) the %. According to the ancient Arabic the "serpent", according to the ancient Canaanite the "fish" (No.4), according to the Sinai script "serpent" (No.4a =H) or "fish" (No. 5a = No. 5 $) appears at the tree of life. The winter solstice myth that the "fish" in n or Ä or 2 etc., brings the new life $ or 2 etc., found its epigraphic continuation in the equation of 2 with the fish ideogram, as it is also in the Sumerian *ku* (No.15 b, cf. 24, 26,33).

As we have seen, the Hittite cult symbolism (no. 14 = plate 136, no. 2 and no. 7b) confirms that the fish is in the A resp. (J, what also the Sumerian epigraphy shows (no. 2-3,15). It is the same tradition which we found beyond the North Atlantic (no. 22 = plate 134, no. 3). The oldest entry of the fish-ideogram in the 0 with the two suns of the turn (the post-winter sun-turning one is double-circled) offers the cave of Altamira, on the Bay of Biscay (No. 24, Magda- lenia), as the entry of the La Pileta cave shows the J-tree emerging from the radiant (J alike, as in Mexico (No. 23, cf. pl. 164). According to the pre- and early dynastic linear symbolism of the funerary vessels of Upper Egypt, the 2 is located at the foot of the tree of life in the ("I (no. 25, cf. pl. 152). The corresponding rock drawings of Nubia show the sc'ial hand on the 0" below it the *horned fish* (no. 26, cf. no. 16 = pl. 136, no. 7 a-b). This Sc'ialthand of God with the fish or the God with one hand we know accordingly from the Carthaginian, Punic-Libyan *grave stelae (*!) (No. 27-28) as winter solstice symbol, as from Hittite seal cylinders (No. 29-30 =Taf. 136, No. 2,4). Therefore, the burial house □ is connected with the "fish" = "snake", Hettite (no. 31 =Taf. 136, no. 5), as pre- and early dynastic Egyptian (nos. 33-36). There is the rebirth, the "opening of the mouth" (p. 266): the Sinai script[17] shows, like the Thamudic, still the grave house sign □, once even in the fish (Sin. 353)> with the sign value *p,* whose old Semitic letter name *p<z* is "mouth". For there the "language", the "alphabet" begins again, as we have seen in Taf. 137, No. 2.

And as the formulas of the pre- and early dynastic funerary vessels of Upper Egypt (Abydos, etc.), the

Fish or the snake(s) at theGrabhausQ show, so they connect with it also the tree of life (Nr.35), and the R or ft sign (Nr. 37a-b) or the Q sign (Nr.38a-b). This is the place where, according to the sunken North-Atlantic epigraphic tradition of West Africa, the "being" is (no.39), where the R is in the f|, or the "hieros gamos", the "union", according to the same ancient Chinese tradition (no.40).

The age and the spread to the east of this North Atlantic winter solstice and rebirth symbol is again clearly visible by the Mohenjo Daro script findings, whose detailed discussion as an addendum I must also do without here for the sake of lack of space. Some selected motivic connections may confirm the previous connections (text fig. 69).



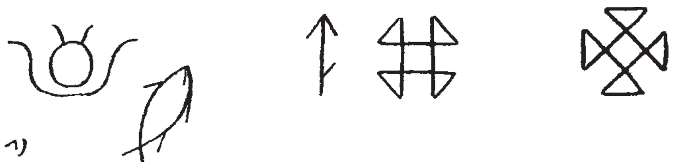
Text fig. 69
The fish sign in the inscriptions of Mohenjo-Daro

For certain details, which will not be repeated here, cf. the discussion on text fig. 49, pp. 301-306, for our motif especially there no. i and 6.

The Mohenjo Daro script knows the simple fish ideogram (no. i-2) and the fish in A (nos., 2, 5, 6-9) and the "horned fish" (nos. 3-4,7). The association of the fish with the ^-hieroglyph (no. i-2) is a very common one (cf. Mohenjo Daro Vol. III, among others, 254, 261, 88, 314, 326-27, 345- 347> 362,369.38°, 400, 534, 543, 554). In No. 3 this 'j' god himself appears as a hieroglyph in the horned n (cf. pl. 85, in particular nos. 15, 22), corresponding to the early Dynastic Egyptian formulas of Abydos (pl. 127, no. 28); or the horned fish appears on the Q with the 9-sun hieroglyph in it (No. 4, cf. pl. 71 and pl. 69, nos. 22 and 24) and the H rune. The fish in the A also appears in formula connection with the A (nos. 5, 6), in which is also the j|c (no. 7, cf. text fig. 50, no. 5, p. 306), or the fish in the A appears at the □ in the *tts* (no. 8 = text fig. 49, no. 6, vgL no. i there, or at the x with the sign (no. 9, cf. text fig. 49, no. 27 and p. 305) and a sign, which presents itself as a binderune of g resp. co (see text fig. 48, no. i-2, p. 301) andpj (= § "year"). The connection of the fish with this x -binderune is also frequent, likewise with the pj and g (Vol. III, 158,199, 269, 306, 350,447 etc.).

As for the "horned fish", which we could prove in the rock drawing of Sharab, Nubia, likewise under the d with the switching hand of God (plate 137, No. 26), so we will have to see in him the corresponding transformation form of the "horned snake". It is possible that with this motive also as direct model in the Arctic-Atlantic Urheimat once the Narwal, the sea-unicorn (Monodon monoceros) was involved, which has two to three meters long, dare in the upper jaw standing tusks, from which one is often atrophied however.And as the horned serpent is connected in North America with Flood and world creation myth (= macrocosmic motive of winter solstice myth d), so we find again in the old Indian tradition the horned fish, which rescues the divine primeval man *Manu(s)* with his ship from the Flood as escort fish and brings him to the "tree" (éatapatha Brähmana I, 8, 1, i-10). According to Mahâb- härata this horned fish is a form of Prajäpati (p. 20), and according to Purânas an incarnation of Visnu. Also that Prajapati appears as a turtle in the primeval water at the beginning of creation (éatapatha Brähmana VII, 5, 1, 5, cf. Taittirlya Aranyaka I, 23, 3) connects this ancient Indian tradition with the North American cosmogonic myths. Manu(s) however, the son of God, the Tuisto' son Mannus of the Germanic tradition with Tacitus, is a manifestation of the Healer, the "Man", who also stands by Indra with the sun-life-potion in the Vrtra-dragon-fight (Rigv. IV, 26, 4, V, 29, 7).

In the same pre-dynastic rock drawings of the Sharab Valley in Nubia, which hand down to us the horned fish and the d with the shift hand of God (compare for the shift hand also the end of the calendar sign series of El-Hösch, Upper Egypt, text fig. 52, p. 316, where this hand brings the y), also the horned sun head appears in the Ä'/ja escort boat (text fig. 70, no. i; for the Norse Ship type with high curved stern, which can be traced to Oceania (compare among others plates 507-508, plates 519, no. 3-5, plates 528 and text fig. 51, no. 8, p. 309, the ship on your tomb vessel of Abadiyeh) and further the escort fish. That this horned god, the "Kha" LJ, is the winter sun-turned >|< is clear from the Sharab rock drawings (pl. 265, no. 15)[18] . We find in the rock drawings of Sharab likewise the J-hieroglyph with the engraving in the side (vgL for this my Palestina- book) with a „Order Cross"-like figure (No. 2). The same figure still occurs (after "friendly" communication of Prof. Hambruch of the Hamburg Völkerbundmuseum) on Ponape, Karolinen, (No. 3) and is interpreted by the natives as "4 fish around a bait". Accordingly, there would be four x or 2 = "fish" (Plate 138, No. 15) around the <> = O, thus the 4 „ year" fish. The Sumerian or pre-dynastic-Egyptian = North Atlantic fish hieroglyph appears in the same way in the pictorial writing of the clubhouses of Palau (Caroline Islands), as this whole oceanic maritime master culture can be traced back to the radiation of the cultural area of the Red and Arabian Sea.



Text fig. 70

The fish of the -god, the "man", who enters the primeval waters of the winter solstice and brings back the sun o or the® (cakra), the savior of the,, man" (Textabb. 69, No. loMohenjo Daro No. 327), is the same "savior" *Sötër* (CQTHP) as the final sign of the *ichtys* IX0YC formula, as an ancient Christian carnelian from the Near East (Textabb. 69, No. 11, Nat.-.BibL Paris) shows. The fish is contained here in the sjt with the Q or Q and the ® would be to be resolved and interpreted as 1X0 Y< (= C)-binding sign (Dölger IV, plate 209, no. 6, compare I, p. 233, fig. 49).

That also here the old-Christian cult symbolism is only a chain link in a spiritual-historical permanent tradition and its periodic, hereditary revival and renewal, the Christian *fish grave monuments* still show in an unmistakable way. It is the dolphin, the escort fish of the god of light, which we repeatedly encounter as the type of the saving "ichtys", namely with the "human being" in its jaws: thus the tomb fish as the "bearer "* = Christophorus, cf. u. a. Dölger IV, Tat. 176, i. grave plate in the Lateran Museum XIV, 20 (the tail is designed as y), as well as the amulet or token Dölger III, Taf. LXXV, 3, which also occur as a grave gift. Also theDolphin appears aischristian grave lamp and carries the Q) " year"with the sun *Q* on the cross on the body (Provincial Mus. Trier, Dölger IV, Taf. 154, No. 1). Further we find similarly the snake fish, the eel, so in the Priscilla catacomb (Dölger III, Taf. XXXV) and in the basilica San Felice in Cimitile with Nola (Dölger III, Taf. XCIII, No. 1).

That is as Eucharist in the pre-Christian and old-Christian death cult of the antiquity, as tradition of the old Nordic winter solstice myth, also the deeper sense of the fish meal, which took place on the *third day* after the death at the grave with the bread breaking[19] . Also the old-Christian Gebildbrote appear in the grave symbolism, as for example of the catacombs, as ® and ® etc., as "body of the Lord", the "bread of the life" (Joh. 6,48), in the same tradition of the Umordian myth, as the Germanic *Julbrot.* As also the white fish, generally low German still the carp, forms the cultic Jul food of the north. For, according to the ancient parable of the dying and becoming of the year of God in ultima Thule, in the fish was contained the "light of the lands", the new life, the resurrection, as the "fish of the living" 1X0 YC ZQNTQN (ichtys zöntön), as it is still called on an early Christian tombstone, found behind St. Peter's in Rome on the Vatican hill and now forming a gem of the Museo Kircheriano in Rome[20] .

15. MAIN

The tree of the year, the tree of the world or the tree of life

Wherewith we come to a main motif in the history of religion, cult and symbolism, whose limited discussion in the context of this investigation is limited to the origin and the original meaning the motif, while the mythological, religious and cult-historical representation must be reserved for my "Urglauben"

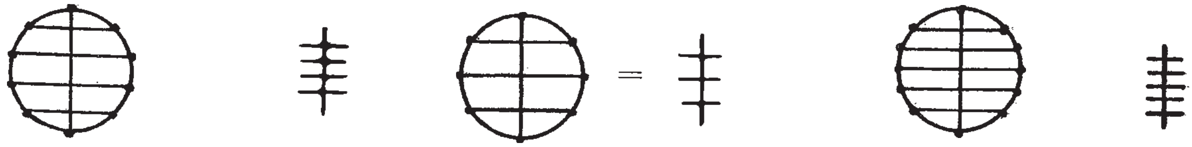
unmistakable way the monuments let recognize that the symbol of the year, world or life treeoriginatedfrom the linear connection of the main points of the face circle sun year

As can be inferred from the paleo-epigraphic monuments compiled on plates 158-160, the origin of the linear sign was probably the following (see main part i, text fig. 10, p. 85 and plate 3):

Arctic-Atlantic
10- (resp. 20-) times division of the face circle = 2 hands- (and feet-) year

Arctic-North Atlantic
" " or "oyktamark"

South-North Atlantic
12- (resp. 24-) times division of the visual circle



ia

3b

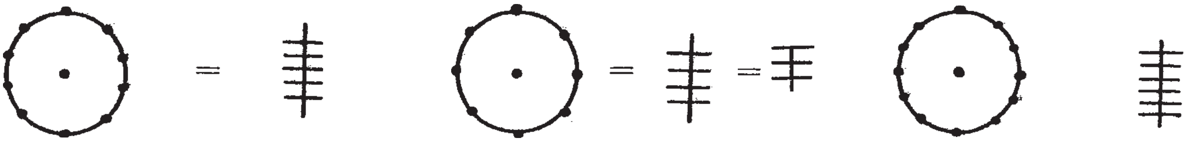
After later analogy conclusion the following equation seems to have occurred, whereby the scheme of the sun course arc year it may have contributed (text fig. 32, p. 193 and text fig. 39, p. 240):

10 points around thecenter

Tree with ^{2x} 5 (b^{z} 'W- 2 X10) branches

8 points tree with center around the =2X4 branches

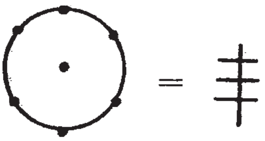
12 points _ tree with center around ~$_{2X6}$ branch



3C

3d

or 6 points around the center



J etc.

2e 2f

Textabb. 71

i$. Main	Cleavage form	Italics	Cleavage form	Alternate form	Cleavage form	Italic form	Split form
22	- -	S		f	11		
I/i		1/2	from	1/3	from	1/4	fr om
8- branch							
▪	1111	Illi		5	äÉ		
II/I	from	*11/2*	from	II/3	from	II/4	a b
6- branch							
£				I	3E	$	
I II/I	from	III/ 2	from	III/3	from	III/4	from

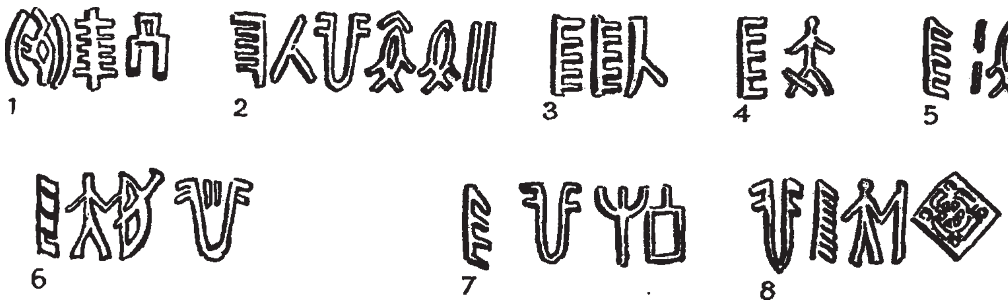
Text fig. 72

The relationship with the old Mesopotamian cult symbolism (no. 261 and 27 = plate 99, no. 8), which may go back to the Mohenjo-Daro age, should be pointed out. For the mentioned reasons of limitation I must here renounce the script-historical investigation of the linear sign and reserve the same likewise to a special treatise over the history of the North Atlantic linear writing. Text fig. 72 gives the scheme of the sign main form (1), and alternate form (3), with their italic forms (2 and 4) as well as the relevant cleavage forms (a-b).

As "year" sign the sign has been also yearly beginning sign, therefore the cleavage forms characteristic for the yearly beginning signs, whose one half has been used as vowel sign. The history of this sign, its "displacement" in the sequence of the signs of the calendar disk of the face circle sun year and/or the alphabet, by a younger "-sign =| and/or cleavage form of J and/or J (see p. (33), 169, 265, 295, 297-298, 300-301) I have already formulated in the "Rising" for the first time (p. 230L and text plate II).

The old "-rune etc. still occurs, among others, in runic inscription of the bone piece from 0demotland, Stavanger Office Norway; also the form with 6 or 7 strokes and the cursive form Textabb. 72, III /2[2] ; the same f rune appears in the archaeological inscription of the axe hammer in the Upsala Museum (=Taf. 334, No. 2) and as in the newly discovered runic inscription on the sarcophagus in the Deutsches Museum zu Berlin, from Venice[3] .

In the inscriptions of the Mohenjo-Daro seals the following forms can be attested, of which I give only one example each here (text fig. 73, cf. further the motivic register in "Mohenjo-Daro- and the Indus Civilization" Vol. III, PL CXXV).

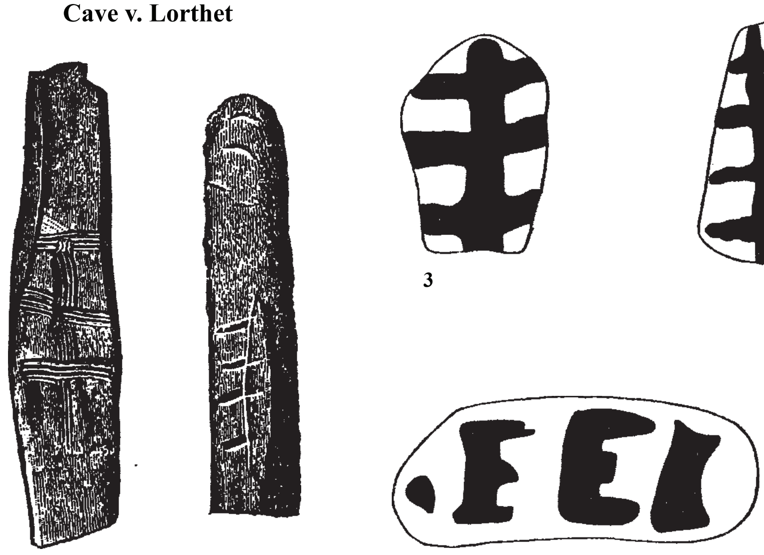


iiWS IW

9 10

Text fig. 73

The oldest Atlantic-European evidence for the sign are (text fig. 74) the signs on the reindeer horn pieces from the cave of Lorthet (no. i-2Magdalenian)[4] and on the painted pebbles of Mas d'Azil (no. 3^4. epipaleolithic),[5] where also the E-sign occurs (no. 5). Neolithic, the sign E occurs (resp. especially in the megalithic culture circle of the Pyrenean peninsula, as for example in the inscription tablets of the dolmens of Tras-os-Montes, in daredevil and oblique (= italic) writing (cf. pl. 203, nos. 2-3). The epigraphic permanent tradition of this Jungdiluvian North Atlantic linear script embodies the so-called Iberian alphabet, the ^-sign and its


France (Magdalenia)
Cave v. Lorthet

Mas d'Azil (epipaleolithic)

Text fig. 74

Cleavage forms in vaguely and obliquely written with the phonetic value e*,* which cleavage forms with the same phonetic value *e* we find in all North-Mediterranean, Old-European alphabets, the Old-Italic, Greek etc..

The same forms ij and 3 recur also in the Old Phoenician alphabet with the phonetic value *h (hë);* while appears as s (pl. 138, no. 6). Any borrowing ex Oriente is excluded, since the same sign J is already attested pre-Phoenician in the 2nd layer of Gezer and also appears in the contemporary Creto-Minoan linear writing, as T and J also in the Neolithic Bandkeramic culture area of Central and Southeastern Europe on pottery from Tordos at the Maros River .Transylvania, as on Neolithic pottery of Thessaly®.

Let us first trace this continental Neolithic cultural migration from Central and Southeastern Europe to the Near East.

Plate 140, No. 1, Spinnwirtel von Hohen-Wutzow, Kr. Königsberg, Neumark (older Germanic Iron Age), which was already treated in Plate 28, No. 5 (p. 123): the 8 points around the center of the "dagsmark", of which 6 are indicated: at the place of the south point (winter solstice) the 8-branched tree grows upward, at the place of the north point (summer solstice) downward again.

As this plate and the next ones will show, the custom to provide the year, world and life tree with the öor 8 points, or respectively X or etc., as determinative, is an ancient cult-symbolic custom, which extends in plate 140 over the bandkeramic Ku'turkreis of southeast Europe (No. 2', the Hettites (No. 3-4) to Susa (No. 5-7). And so Iran appears as a stage of this Neolithic Aryan migration, whose permanent tradition, both as a cult symbol in an epigraphic monument, like that spindle whorl of Hohen-Wutzow, and in the myth of the written sources from late Vedic times is before us. Thus it is said of the Indian form of the holy, "fruit-bearing" (Tacitus Germ. 10) tree, the fig tree, *Aschvattha:* "Upward the roots, downward the branches has that eternal Aschvattha; he is called seed, he *Brahma,* he *Amrta* ("water of life", identical with *soma, madhu,* corresponding to the Germanic *odrerir* etc.). In him all worlds are based, beyond him none goes (Kâthaka Upanishad VI, 1). Or Bhagavadgita XV:

> Root upward, branches downward, so stands the eternal fig tree, whose leaves Veda songs; *the Veda knows, who knows this.* Downward and upward go its branches - Its shape is not grasped on earth, neither end nor beginning, nor the tree's duration.

And now it is said further about that cosmic world tree which is the year of God and which the life of man resembles like a year of God, in spring, summer, winter and winter solstice (= death and rebirth):

> When this tree with its mighty roots is felled by the hard sword of renunciation, then one must seek that highest place from which the wanderers never return, thinking: *I go to that first primordial spirit from which all becoming has proceeded since time immemorial.*

That world tree, "of which people do not know from which roots it grew (Havamal 138, Fjolsv. 14), which has three roots (Grimn. 31, Gylfag. 15), which adhere deep inside the earth (Vol. 2), at the Urdquelle (Vol ig), is still preserved to us one and a half millennium after the Spinnwirtel of Hohen- Wutzow in the mythical tradition of the Edda. And likewise in the epigraphic tradition of the runes, when the winter-sunny yr-rune appears as i.e. as "root" of the X-tree and in the old-Norwegian runesong still the "winter-greenest of the trees" *(yetrgrenstr vidaS.* 20g) is called. From this yr rune, which appears in the grave rune row of Maeshow as n, it is said in the St. Gallen Hs. that it will enclose *al bihabe* "everything", since it is end and beginning (Taf. goB).

As a Neolithic supplement to the spindle whorl from Hohen-Wutzow, the cult axe from Wegwitz, plate g4, no. i must be consulted, which represents the one in the two OQ from which the 8-branched tree grows out (cf. p. 30g).

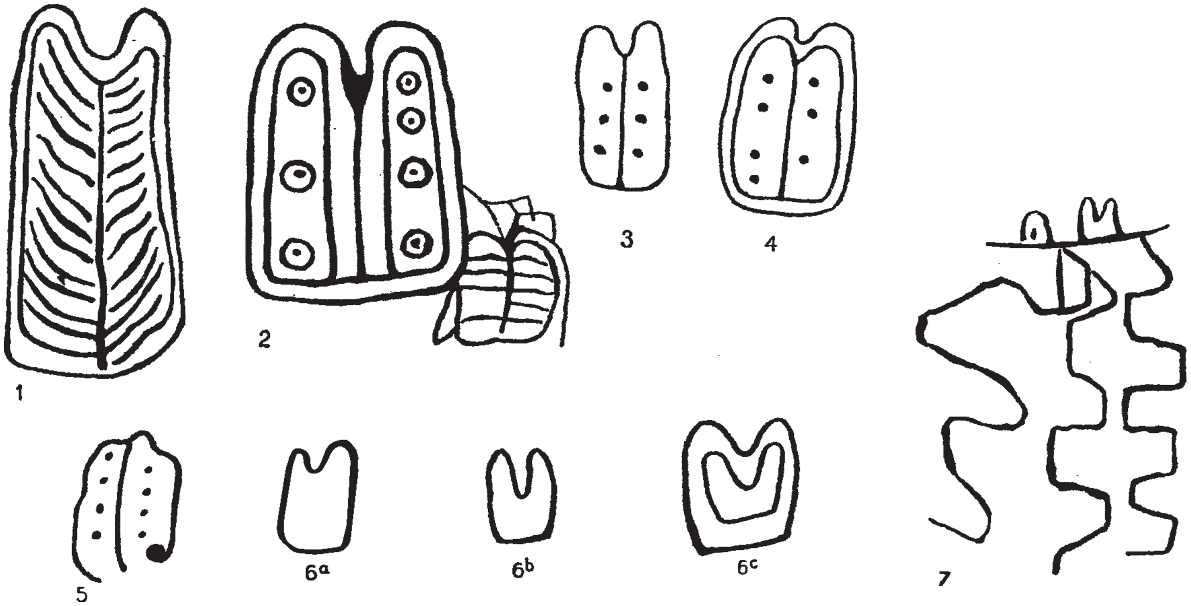
Plate 140, no. 2 = plate 13g, no. 12. Neolithic vessel of the middle Dnieper region[7] : the world etc. Tree, left and right 3 dots (= 6 = and the ^-determinative.

Nos. 3-4. Tree of life representations on Hittite seal cylinders (Louvre A 611 and 612): in both cases the "tree" or cult pole (cf. the Scadinavian "Midsummer pole" pl. 162, no. g-ii and pl. 163, no.2) bears the ® year sign (winged in no.4) and the :-: sign has been added as a determinative. In no.3 the tree grows up from the X "year" sign. Cf. also pl. 142, nos. 13-14.

No. 5-7. tree of life representations on neolithic pottery, grave vessels of Susa, Persia. The II (= 10 + 1) or "8 points are attached, as it were, as "fruits" on both sides of the 5-branched "tree", whose stylized "shorthand" is the "pole" as a world column with the 8 points (cf. pl. 13g, no. ig). We find the same representation in the megalithic tombs of Morbihan, Brittany, among others, dolmen of Lizo and passage tomb of Pierres Plates, and likewise in place of the sign of the linear sign, tree of life[8] .

Text Fig. 75. The tree of life in the two mother mounds H 0 , or the mother breast (n) sign, in the megalithic tombs of Morbihan.

For the question of the connections between the Nordic megalithic culture or the North Sea culture circle, and the culture circle of the Arabian Sea (Mohenjo-Daro), the Persian Gulf, as well as the continental migration of the Neolithic culture over southeastern Europe to the Near East, it is of importance that in Morbihan the Lebensbaurii is represented in the burial house in the two mother mountains nn or or in the "Homaufsatz" (no. i-4) or in the (1 stylized as a mother's breast (no. 5 cf. also pl.74, No.3-4 and pl. 66, No. 3). The same equation is present here as in Mohenjo-Daro, as well as in the pre-Elamite script of Susa and the Old Sumerian script;



Text fig. 75

see p. 302, text fig. 49, nos. 6-10 and pp. 303-304, and p. 299, text fig. 47, no. 13. For the snake with the (1 or DD see pl. 108, text fig. 47, no. 2 (p. 47).

Here are to be connected the monuments treated in the 11th main part, "The two mountains" (plates 94 and 95) of the year, world or life tree growing up from the fl 0. The motif is also secured to us for the late tradition of the Edda period, since Odin, as a serpent, bores into the two colliding mountains *(Hnitbjörg,* p. 328) to fetch the orf potion, the life potion *odrerir in the* three jars (pp. 236, 299), which is identical with the water of life (Urd's well, Mimir's well, etc.). Generally Aryan (Awestian, Vedic) the tree grows up from the well, the lake, the world sea. According to the same Eddic tradition the Trinity creates from the "trees" at the "sea" also the first human pair *Askr* ("ash") and *Embla* (p. 161 u. 252). It is the same tradition which is preserved beyond the North Atlantic. According to the creation legend of the Mix- teks, the first cacique couple, man and woman, would have originated from the *trees.* These grew in the then wasteland of Apoala at a river, which gushed out of a *cave,* between two mountains, which were, as it were, split from each other as if by a blow[9] .

In connection with the funerary lamp of Gezer (Plate 95, No. 10), we now turn to this group of monuments from the early Christian period of Palestine, in this ancient settlement site, which is known to us from prehistoric times through the excavations and may once have been inhabited by Amorites as well as Philistines.

Plate 141, no. i-8. Early Christian tomb lamps from Gezer, Palestine (after Macalister). They show as alternating forms the yearly ideogram of the 6 or 8 points around the center (no. i-3), the ideogram of the yearly, world or god tree (no. 4-5), the linear sign of the 6- or 8-branched tree with the 6 points (no. 6) and the Y (yearly center) sign (no. 7) growing out of the D (no. 8). We will be able to determine in plate 164 (nos. 32-34) the local permanent tradition from the Amuru period in Gezer. For this permanent tradition of the cult symbolism of the I-A-U religion of the megalithic culture of Amuru-Canaan in early Christian times, cf. no. 9. stone, wschl. lintel, with symbols from the ruins on the northern slope of the part el'-Akkâsheh, Jaulan, on which the Circassian village El-Breikah is built: the 6-branched tree of life growing out of the (1 on, with the "Mittzeit- stätt"-line >-< (cf. pl. 152, no. 7), on the left and on the right the (£)-year- and world-sign. It should be remembered that the Jaulan or Golan (Dschölân) is that area so rich in megalithic tombs, dolmens, east of the Sea of Galilee and Jordan, where we met the dolmen of 'Ain Dekkar with the same Hom essay as it appears on the dolmen altar of Minoan Crete or in the dolmens and passage tombs of Morbihan, Brittany (pp. 143, 153, 174, 304, cf. pl. 82, no. 12 and pl. 66, no. 13, respectively, and text fig. 75, p. 408.

No. 10. lintel fromFfÄ, an ancient ruined city, also in the Jolan. The "year" and "goodness" sign with the two suns of the halves of the year, the winter solstice, at the foot; left and right the J- with the sun ("ankh" sign ?).

No. ii. Early Christian tomb lamp (after Roller): the *X* "year" and "God" signs in the ß (see pl. 142, nos. 30-34, pl. 152, nos. 28-30 and text fig. 50, nos. i and 5), in the circle of the 12 apostle heads as the month points of the "pleasant year of God" (cf. p. 158).

For the origin of the and ^ rune from the Nordic megalithic culture circle see:

Plate 142. *the year, God, world or life tree resp. * etc., the son of God as "year" - God-\-, or as risen and resurrected* **Y** *resp.* Y *etc. and the sign "year"* Q resp. *or the year wheel cross.*

For no. 2 a-b the incisions on the closure stone and corner stone of the cella of the cross tomb of Lundhöj near Ullerup, Denmark, see main section 31, plate 330. It is the "cathedral god" *äorn-ds,* the *thurs ars* (p. 207), the cross god with the P head, the engraving in the side, the feet (legs) in the ß, the lord of the two yearly forms ® and as in the rock drawing of Backa (no. 3=plate 52, no. 10). No. 4, the rock drawing of Tanum, is a similar Tree of Life (cult pole, queste, midsummer pole) representation, as the Hittite one (No. 15).

Compare how uniformly the tree of life appears with the * or ^ sign as determinative, both on Neolithic Bandkeramic grave vessels (No. 14), as in the cult symbolism of the Hittite (No. 13-14), Sumerian, Babylonian, Assyrian (No. 15a, 16-20, cf. pl. 148) seal cylinders, on that pre-Elamite grave pottery of Susa (No. 15b), as on the seal cylinders of Tell-e?- Safi, Palestine (No. 15).Safi, Palestine (no. 15). The Sumerian-Babylonian tradition that this tree of life bears the (nos. 18 and 20), goes back to the corresponding Arctic (nos. 26-27) and North Atlantic, Neolithic (nos. 28-29; for Bacinete cf. pl. i and pl. 7, no. 2), like that early Christian grave lamp symbol, which is in the ß (pl. 141, no. 11), which is correspondingly in the pre- and early Dynastic Li nearschrift, the symbolism of the tomb vessels of Abydos, etc., is attested (nos. 31-34) and appears again Neolithically in the cult caves of the Pyrenean Peninsula (no. 30).

On the details of thismuk *, muh* "tree", as also the epigraphic tradition Alt chinas (No. 23-25) is still known, we will come back in plate 147.

Plate 143. colored pen drawing (around 1780) in the Mus. Nordhausen (Harz), "discovered" and recorded by me there in 1924, as a rarely beautiful piece of the formal permanent tradition of ancient cult symbolism in folk custom. It represents the procession of the shoemakers' guild to the Merichslinde, an old cult tree formerly located near Nordhausen. Behind the name of the Merichslinde the writer puts the sign as a symbol! That we have to do here with a " year" tree celebration, results from the further details. The tree itself carries a ring of 9 (erroneously for 8) sun spheres around the center (compare the single image of the tree (plate 144, no. 1). The forerunner (Maigraf) carries a wreath on the staff = 9 ("year"), vgL pl. 162, nos. 10-11, pl. 163, nos. 2-6, as they also show the Merichslinde. This year wreath is characteristic for the Queste in Questenberg (pl. 163, nos. 3-6) and the Skadinavian "Midsummer pole" (pl. 162, no. 10-ii and pl. 163, no. 2). The "May huts", as in Questenberg and in Sweden (pl. 99, no. 1), are equally present.

For the shoemakers' guild as the bearer of the cult custom, cf. p. 209.

Plate 144, no. 1. Enlarged single image of the "Merichslinde" from the pen and ink drawing in the Nordhausen Museum, plate 144, no. 1.

No. 2 = Taf. 37, No. 3. flax swing of Mönchgut, Rügen (Sammlung f. deutsche Volkskunde, Berlin), like the picture of the "Merichslinde-Feste)£" also a beautiful monument of formal con- tuinity or permanent tradition from even later times (1855). The ® appears here as "dagsmark" with the circle number i-12 in the sense of the day hours and months of the year. On the left and on the right the 6-branched tree of life (originally = the one growing up and down), above the "heart" of mother earth with two and the painting cross as order cross.

No. 3. distaff attachment from the Ba'kan (Mus. f. Völkerkunde, Hamburg). The distaffs, their cult symbolic notch ornamentation etc., still form the codification of the great train from the north, which in uniform tradition reaches from Iceland and Norway to the Balkans[10] . From the year wheel emerges the tree of life, enclosed by 2 trees (= () or ()). Below 2 trees in pot, as with No. 2. The pot = water container is also here still symbol of the mother water, from which the world or tree of life grows up.

No. 4 a-b. Grave goods from Umenfeldbei Schnega, between Ülzen and Salzwedel (j. Bronze Age), a) the year, world tree with the "ka" sign (_J of the Son of God contained therein (motif "God in the tree", *theos endendros);* left the J resp. J, in the D, on the right the jk (yr rune ?) resp. the resurrected Y (ᵛ gl- plate 285) and the *A* resp. K Ä rune (cén, cf. p. 262).

Taf eli45. For the history of the or year and god sign, as linear connection of the or and determinative of the world or tree of life sign and its spread to the Orient, see further:

No. ia-b. Fragments of vessels from Fara, ancient Babylonian Shuruppak, Near East (4th millennium, cf. p. 229, text fig. 37, nos. i-9,13-16).

No. i a that in 0, No. ib that as determinative of the tree of life.

No. 2. golden pendant from Susa, today's Shush at the Kercha, in Persia (pre-Elamite). a) the 6- or 8-branched world- or life-tree with the Eltempaar asking for child-blessing. b) the 8-pointed star (= (^) with the 8 points around the center (see 5. main part).

No. 3. ornamented vault closure stone from El-Rumsaniyeh, Jolan, Palestine: the 6-stem = Y with the 6 dots in the O and the two annual trees.

No. 4 Seal of Tell-es-Safi, Palestine (pre-Israelite): the horned dolmen altar with the tree of life, on which the "year" and "God" (i7w) sign is located; in front of it a figure in ritual action with a small tree. Death cult scene (= winter solstice, Julbaum) ?

No. 5. gable sign of Ootmarsum, Twente, Netherlands, from 1656 (cf. p. 162, text fig. 25, no. 2a-b); the 6-|-i-branch (= :-:) tree of life, the =f= *(yes, /*"- sign, seeTaf. 147) and the >fc- sign.

No. 6. coat of arms of Arent van Haersma, church at Oudega, Smallingerland, Friesland (beginning of 18th century, arms and lineage are medieval). The world or life tree with the 8-|-i acorns in "/arrangement, the 6-pointed star (= see 5th main piece) and the "Hge" = (pp. 45-47 and text fig. 7, pp. 43, 165, 235, 237, 249 etc.).

No. 7. ornamentation on the belly of a crater from Rhodes (8th-7th century B.C., Altes Mus. Berlin): the tree of life, similar to the Egyptian fjj *msj* hieroglyph (pl. 152), from which the Y "man" is derived (cf. pl. 151 and pl. 155, nos. 1, 4-6). Left and right the order cross in the wheel, an ornamental form of the (^), in a system of 4 (or 5) equal-centered circles (see 8. main section).

No. 8. Byzantine medal. Ephiphany depiction (7th century), according to *Roller* "vraiment barbare"[11] , hence the valuable infusion of Old Norse folk art symbolism. Note the Jul or year "stem" above the head of the Son of God and the tree of life behind the Mother of God. The same tree of life, "twofold" on the front, and two ^-signs. Below, the pre- and post-winter solstice stag on the ß tree of life sign (as of #7) or on the Y "tree" on the other side.

Taf el 146. On the question of the permanent tradition of the ancient and Neolithic North Atlantic cult symbolism, the large mountains, Pyrenees as well as Western Alps with Jura and Vosges, form as a retreat area the most important information. This also includes those ancient cults of the former "Franco-Canabrian" cultural circle in the *Pyrenean region,* which the Romans also tried to incorporate into the state religion of the empire. The altars and cult stones of this syncretism are monuments of religious history and sources of great importance.

No. i. Altar fragment (Mus. Apt.) with representation of the sacred tree.

No. 2. altar, found in le Comminges (Acquitania): the sacred tree, below it the turn or swastika (= (£)), turning right.

No. 3. altar, found in Haut-Comminges (Mus. Toulouse): the sacred tree growing up from the A (cf. plate 94, no. 3, also from le Comminges, the tree growing up from the AA and the -f- below). Below the tree also the turn or swastika, left-turning. In this area three dedications to the *Deus Fagus,* the "God in the beech", the youngest of the Aryan trees of life and food, are to be mentioned (CILXIII, 223, 225) and to the *Deus Sex(s)arbores,* "God 6 trees", cf. p. 181. This God in the tree, "theos endendros", who is in the 6 trees (= :-:), corresponds to the still popular German designation of the former cult place, thing place etc.. "Siebeneichen, Siebenlinden, Siebenbuchen" etc..

No. 4. altar fragment, Pyrenean origin (le Comminges?, Mus. Toulouse): 8-spoke year wheel, below (J), between two left-turning reversible or swastikas.

No. 5. altar of Pyrenean origin, le Comminges (high 0.23 m). The tree of life with 2 X6 branches, including 3 solar or annual circles (= 3 "att" or seasons).

The altar plate 94, no. 3, also found in le Comminges, belongs here as well (p. 310).

No. 6 = pl. 15, no. 7. altar (Mus. de la Maison-Carrée, Nimes, high 0.72 m): the 8-spoked year wheel and the J -life, light tree (cf. pl. 15, nos. 8-9). Another piece was found at Clarensee, canton of Saint-Mamert, Dep. du Gard, with the lower part of the @ and the dedication *ei Terrae Mater' the* broken off upper part contained, in wschl., the dedication to Jupiter or Dispater [cf. pp. 81-83 andNote 88, p. (20)][12] .

For the further permanent tradition of the ancient Gallic religion from the megalithic culture, see:

No. 7. bronze coin of the Lexovii: the horse on the world or life tree, which has 6-f-i branches and shows the suns of the halves of the year on the left and right. At the root of the tree the year wheel (^. Also the Eddic tradition gives as name of the world tree, the *mj^tviâr* "measuring tree" (Vsp. 2), *Ygg-drasil "horse* Yggs "or *Yggdrasils askr,*"ash of the horse Yggs" i.e. the "scary one", aewo- danistic name for Allvater as god of the dead.For the horse = wind = cardinal direction = month vgL p. 71-775. But the horse of Odin, Sleipnir, is 8-footed"" = (p. 72)

No.8. coin from Ile deBretagne (around 200-igov.Chr.): theRoss, above and below the :-:-sign, further sun sign O- The reverse shows the (J) and the suns of the Wends[GG] in it, as well as the ^'(-sign as center. GG

No. 9. Gallic coin (time of Vercingetorix): the horse with the 6-branched tree of life and below the (J) - J ahrzeichen.

No. 10. gold coin, medal, made to Lannéanou, Arrond. Morlaix (Finistère): the horse with the cult

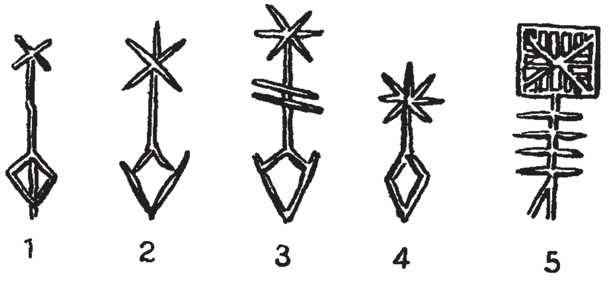
tree ("Queste", "Midsummer pole", cf. pl. 162-163).

Plate 147. *The sign of the year, life and knowledge tree in the Orient.*

The last Gallic representation of -tree leads us to the one from the same North Atlantic source

once flowed, related cult symbolism of the Orient, first to those representations of the Sumerian-Babylonian seal cylinders, which we already touched several times, in connection with the light god Babbar- Shamash in the CD and the "God's Gate" or New Year's Gate (plate 99 No. 6 and 8, compare plate 142, No. 16-20). The signs no. i-10 are taken from the seal cylinders (in *Ward* and *Weber)* and appeared in the previous exegesis "ex Oriente" under the name "Venus-Standarte" and the like. Still to be corrected in our compilation is a drawing error

ler: No. 5 (Ward 194, Weber 193) is to be amended = text fig. 76, No. 2.



Textab. 76

As also the addendum in Textabb. 76 shows, the X, and ^-sign changes as synonymous; thus -the Sumerian-Babylonian sign for "God" * has arisen from the North Atlantic year ideogram of the "dagsmark", i.e. -f- and X. This lets also the form Textabb. 76, No. 5 (Weber 104, 4. millennium B.C.) still clearly recognize, whose upper part as ^-sign, i.e. -f- and four 6-branched, Trees in X-arrangement, appears,-one of the Germanic Jahrkucheneisen common Julsymbolik and likewise prehistorically Nordic occupied. The details of this symbolic connection are thus: above "god" (= "year") x, or below -the A-"root" (pl. 147, nos. 1, 3, 6-7 and text fig. 76, no. i, = yr-rune, p. 209); or the A (pl. 147, no. 2, text fig. 76, no. 5) = the Sumerian sign w, *buru, su* "sunset, turn, cave, depth" (pl. 138, no. 2b-3b and no. 18); or the +- "root" (= "middle of the year," no. 4, cf. pl. 22, no. 56a) which is in the sunrise hieroglyph w, *ra, barbar,* etc., U or V from which the sun rises (pl. 147, nos. 4-8,10, the latter both stylized like a spire, and text fig. 76, no. i-4, cf. pl. 69, no. 22). The tree bears the 0-sun sign (pl. 147 no. 10, the hieroglyph for the god Anu and Ea (and correspondingly Assyrian for the^{u} Assur) and forEridu, for "abundance," "overflow" (*DUG)* and "heaven" (*DU),* wedge scbrift Barton 353), or <j> (pl. 147, no. i-2) or ^ sign (no. 2) meaning "bearing fruit," *gid* "son, child," *ser* "being bright, brightness, light" (cf. pl. 138, no., i c and 7b); or the sign J *i>a* "shoot, offspring" (nos. 2-4, text fig. 76, no. 3, cf. p. 297/298). This light and year tree of God, which brings life, emerges from the cave, the depth, the sunset, from the muttem, the house of the depth, where the "language" originates. And therefore appears on it as ,.Baurn of the life", on the *, the "man", the child (plate 147, No. 8, Louvre Mus.; *Morris- Jastrow,* picture atlas No. 178), characteristically again with Babbar Shamash; or the J emerges from the (No.9, Ward No. 69, archaic cylinder, with ascending eagle representation between the two "Julböcken").

About the world tree it is said in the Babylonian tradition[13] :

"In Eridu grows a black kiäkanu tree, in the sacred place it was created: its appearance is like the pure glaze stone that stretches across the ocean. Ea's change is in Eridu full of luxuriance, his dwelling is where the underworld is." -The hieroglyph forEridu *(NUN), the dwelling place* of Ea in the depth of the water, the "house of wisdom, of power, of luxuriance", but is that sign of the $ or J tree growing up from the A (pl. 138, nos. 2-3)[14] .

The pre-Elamite linear script of Susa's[15] shows the same ideograms and symbolic connections (no. ii-15): the sun rising from the root of the tree of the year, the world and the tree of life, corresponding to the representations of the prehistoric rock drawings of Western Siberia no. 16-20, Tomsk, Bayarminsk; no. 21-22, Tomsk, Bayarminsk[18] . Both of the latter show the connection with the "f- hieroglyph. For the question of the connections between Western Siberia and the Near East, cf. note 6 to II. Hauptstück, p. (47) and p. 308.

The archaic Chinese linear script has clearly preserved the original sense of this symbolic connection as ideograms (no. 30-43): it is the "tree" *muk, mu(h)* (no. 30-32); if at its "root" in the D the sun is located, then it is *miao* "dark" (no. 33-34); if it rises up to the middle of the trunk at the "tree" (= "middle time place", cf. p. 191), it is *tung* "east" = morning direction of the sky, sunrise (nos. 35-39); if it stands at the top of the "tree" (nos. 40-43), it is *kao* "highest sun position" (noon in the sense of the yearly and daily course).

The North Atlantic origin of this cosmic cult symbolism is assured by the Neolithic entries of the cult caves of the Pyrenean peninsula of South Andalusia (nos. 23-25) and the Swedish rock drawings (no. 26). For the permanent tradition in the Germanic house and court marks, the sign of Ootmarsum, Twente anno 1656 (no. 27 = vgL pl. 145, no. 5) offers a rarely beautiful possibility of comparison in the juxtaposition with the corresponding Sumerian-Babylonian signs (nos. 2-4; compare for this also pl. 142, no. 21, the house mark on the Trinkhom of West Frisia, turn of the 16th century, Mus. Leeuwarden = pl. 170, no. i-2).

That the tree of life and the tree of the world is actually the or *, is evident from the sign connection of Ootmarsum (No. 27), as well as of Tell-es-Safi, Palestine (No. 28 = Taf. 145, No. 4), as well as from the Christian grave symbolism of the catacombs of Rome (No. 29), where the p-god appears in the with the tree as determinative between the suns of the halves of the year. That here the tree of life is meant, is clear from the suggestion of the water lines flowing out at its "foot", which are not reproduced here[17] .

As in the Sumerian-Babylonian cult symbolism we find likewise in the Assyrian the * or * as determinative of the world or life tree, whereby it is to be reminded of the fact that <> or □ the angular form for O, Assyrian cuneiform likewise designates the god Assur (p. 413).

No. I. Assyrian seal cylinder (Ward 700): the two griffins on the tree of life bearing the <> or <t> (cf. pl. 147, no. i-2), and the * and -(- sign in "order cross" form.

No. 2 Assyrian seal cylinder (Ward 724): seated deity (Assur ?) with the bowl of life (?) in the raised hand; behind the god the tree of life with the

No. 3 Assyrian seal cylinder (Ward 729): Sacrificial scene as in no. 2 and tree of life with

No. 4. Assyrian seal cylinder (Ward 723) :Sacrificial scene as in the previous two, tree of life with

No. 5. the same (Ward 730): Tree of life with

No. 6 Persian seal cylinder (Ward 1134a): the sky and light god (Ahura Mazda or Mithra ?) in the halo and the tree of life with the

No. 7. seal cylinder from Gezer, Palestine, with Hettite influence: tree of life (44-1 branches = '-') with -^ sign and sun at the "foot" of the trunk (cf. pl. 147, nos. 11,14,33, pl. 139, no. 2Ökundq); on the right two cherishing deer and wickerwork spiral ornament (= J motif).

No. 8 (Babylonian) seal cylinder from part el Judeideh, Palestine: the tree of life (6-f-i branches = :-:) with the X resp. ^-sign on the trunk, between two priests (?). On the right the pre- and post- winter solstice kneeling (cf. p. 244) deer; below an ornament composed ofifc- signs with the ® ® points of the solstices. Two bucks (stags) appear on the tree of life also on another seal cylinder from Palestine, from Ta'annak.

No. 9. Assyrian embroidery on the robe of king Assumazirpal (W ardöyo): the tree of life, above which the winged sun circle (^ floats, between two priests. The tree is 12-branched (2X6 separated), with a 13th branch (= 124-1) and a crown which is again 8-|-i-branched (= -;■;-). The border consists of the same 8-|-i- branched trees of life, 6 in number, in :-:-arrangement and 6 fruits: thus the 8- and 12-fold divided face circle solar year. In this connection it is still to be referred to the Assyrian seal cylinder discussed p. 138 (plate 35, no. 7, Ward no. 706): on the left the tree of life between the pre- and post-winter solstice "bull-man" (son of God in the bull-temple image); on the right the yearly symbol of the son of God and savior: 4 figures in Y arm posture in -|- arrangement, which hold between themselves, thus in X arrangement, one tree of life each at the branches, = ■)£■. Four cardinal trees according to the directions of the heavens or the solstice are also known, for example, by the Tewa Indians of St. Clara, as they can be proven (4 or 6) also further North American (see also pp. 412-413).

Plate 149: *The year, world or life tree and the sun.*

The present plate is intended to give a selection and compilation of the paleo-epigraphic, North Atlantic monumental material on the motif mentioned, in connection with the Sumerian and later Near Eastern and Indian epigraphic tradition. For the motif of the winter sun at the foot, at the root of the tree, see nos. 21-32.

The urn from Pr. Stargard, Pomerelia (No. 33a, Older Germ. Iron Age, Mus. Danzig), shows the stag at the sun pillar (Irminsul, Queste, Midsummer pole), on the reverse (33b) the 8-branched life tree in the "frame" (see plates 158-160)[18] .

Plate 150. another compilation of monuments to illustrate the migration from the north, the migration of this North Atlantic cult symbol to the Orient and its radiation to Indonesia.

No. i. Rock drawing from Fintorp, Tanum, Bohuslän, southern Sweden, j. St. Zt. (cf. pl. 147, no. 26, pl. 142, no. 4): Tree of life, cult pole or cult column (Irminsul), with the J-"root"; above the >|;-"god"- and " year"-rune with the sun in the center.

No. 2. clay disc with year and world picture from Troy II (2500-2000 BC; Prehistoric Dept. Staatl. Mus. Berlin). The X-solar year scheme, as hub the 3 equal-centered circles around the sun. Above the year and world tree: *the branches on the right grow up, those on the left down*! At the foot, at the root of the tree the sun, see plate 149, No. 21-32. Below the water snake flowing down, the "snake of the deep", "from the bottom" of the Vedic tradition; on the left the "sun sinking to the south" with the stag as the stemming animal = sun house, which will bring back the "light of the lands" from the winter solstice, the south. As it says in the Young Eddic *Sölarliöd* (Sun Song) 55: "The sun stag I saw coming from the south." And also according to the older Eddic tradition the stag *Eikthyrnir* ("oak-dome") stands at the tree of life, *Lärad* (Grimn. 26 and 35), from whose Hömem it drips into Hwelgelnrir's spring at the foot of the tree, from which all the streams come. Or there are four deer at the world tree (= -4- resp. X; Grimn. 33, cf. Gylfag. 16). For the deer see further the 43rd main piece.

No. 3: The sun on the tree of life and the worshipping dead man. Representation from the Egyptian Book of the Dead (Naville I, PI. LXXV. Pb.) to the 64th chapter.

No. 4. Assyrian seal cylinder (Ward 693): the sun on the tree of life between two winged genii.

No. 5. Similarly (Ward 696): the winged and horned sun, as a symbol of Assur, with the J-hands over the tree of life[19] (see plate 285) between the two genii, who also hold a J-rod in their hands.

No. 6. late Assyrian seal cylinder (Ward 680): the 6-branched tree of life, above it the winged sun disk in front of the mother goddess (left); on the right the "Dom" god with the axe 4 (Adad?), on the trunk below the fish.

No. 7. Assyrian seal cylinder (Ward 685): Assur in the sun disk above the tree of life with 6-|-i branches; left and right the bull-man (see main item 8). At the foot of the tree the two dogs, Sumerian *ur-ur* (= PID, see main item 11). A similar seal cylinder (Ward 684 = text- fig. 79) shows at the tree of life the descendant sign $ with the cross on it and in the winged sun the Trinity (see p 252 and 161).

No. 8. Assyrian seal cylinder (Ward 692): Assur in the winged sun disk above the tree of life. Streams of water flow down from it. The two winged genii bear the '(■-sign on the head cap.

No. 9. Assyrian seal cylinder (Ward 686): the Trinity in the winged sun, with the J-hands (light or water streams), above the world or life tree, lifted up by the "bull-man", the twofold; behind the left the ■(■-sign; right the god in the fish (Ea). On the top left the "God" and "Year" sign, on the right the crescent of the new moon.

No. io-II. Antique cotton weavings from Sumba. Dutch East Indies. (Collection W. O J. Nieuwenkamp).

No. io. Trees of life with the sixth and the 3 or S sign at the root (cf. pp. 89,102, 162, 252, 325, 345).

No. ii. Center field: Tree of life with the --- and the two escort birds, as well as the god with the lowering arms and the two escort birds on his hammerhead. Above the two deer at the tree of life, which shows the sun at the root in the D, like the trees of life of the center field (plate 69). Below once again at the tree of life the stags whose lower half is dark (= underworld ?)

For the rich tradition of the Indo-Aryan culture or the Neolithic Arabian Sea culture area, which is present here, cf. the further pieces from Sumba: pl. 240, no. 5, figure in the Y* arm posture with the "stigmatized" hands at the tree of life with the sun bearing the &-sign; pl. 338, no. 5, figure in the Y~arm posture at the tree of life with the --/-ornament; pl. 34, no. 5 = pl. 338, no. 4, figure in the Y-arm posture with the radiant @-head. According to the explanation given, the last two figures with the raised arms are supposed to represent "children", those with the lowered arms (pl. 150, no. 11) adults[20] . The borrowing from the old cult symbolism of the yearly course of God becomes clearly recognizable by this: Y = the young, reborn god, Y the "old one"; compare the corresponding Chinese ideograms plate 299, no. 12 a and c. The tree with the

Year"-sign, the $ *„od"*- or „Life"-sign, *the2* (italic form of sign, would therefore be the child-bearer. As the tree of life, it is also the tree of death, and the tree representations are also considered skull trees, as they used to stand in every village of Sumba: a tree trunk with some branches, on which the skulls of decapitated enemies were hung.

The fact that the children Y appear on the skull tree with the --}, £ and S symbols, lets the original meaning of the "tree" as a symbol of death and life be clearly seen. It is the same tradition which we find in Borneo: as the Dajaks still have the tradition of the mythical world or life tree which connected heaven and earth and from which men originate, so it is still the custom among theBahau of Kutei on the east coast that the premature birth is placed in a tree so that the child may return whence it came[21] . It is the same belief that we still generally find in tree burial in its area of origin, the Arctic Thule culture. For example, among the Samoyeds, the corpse of a small child is buried in a hollow tree or in the cradle in the branches of a tree[22] . As one finds in Kamchatka still with the Itelmen the cult of the holy tree, the birch, the sky ladder (p. 335), the Inao of the Ainu and Giljaken, the "village tree" with the Golden etc., from which humans originate[23] . The Arctic origin of the myth is certain. In northern Mongolia there are still remains of those high square stone world pillars of Siberia, which were built on a *turtle-shaped* foundation stone[24] . According to the cosmogonic myth of the Lenape (Delawares), the *turtle* saved man from the *sin flood of* the great *serpent* (Ü-motif) and, as a symbol of the earth, brought forth the world. From the middle of its back, according to the will of the highest being *Kickeron* or *Kickerom,* a tree would have sprung, on whose branches at the one side the first man, at the other side the first woman would have been[25] . For the related old Indian tradition vgL p. 401.

That the turtle here is the cosmic symbol of the "two halves" *(ubhäv-ärdhau,* Rigv. II, 27, 3), or of the two shells facing each other *(samiciné dhisâne,* Rigv. X, 44, 8), or of the "two basins facing each other" (Rigv. III, 55, 20) = "heaven and earth", follows from Satapathabr. VII, 5,1, i-2:„. These (turtle) are these worlds. This lower (i.e. the flatter) shell of the same...

is this (earthly) world, it was established as soon as it came into being; because this (earthly) world was established as soon as it came into being. And this upper (i.e. the arched) shell of it is that heaven, it has its ends bent downward as soon as it came into being, because that heaven has its ends bent downward as soon as it came into being; and what is between the (shells) is the air space."

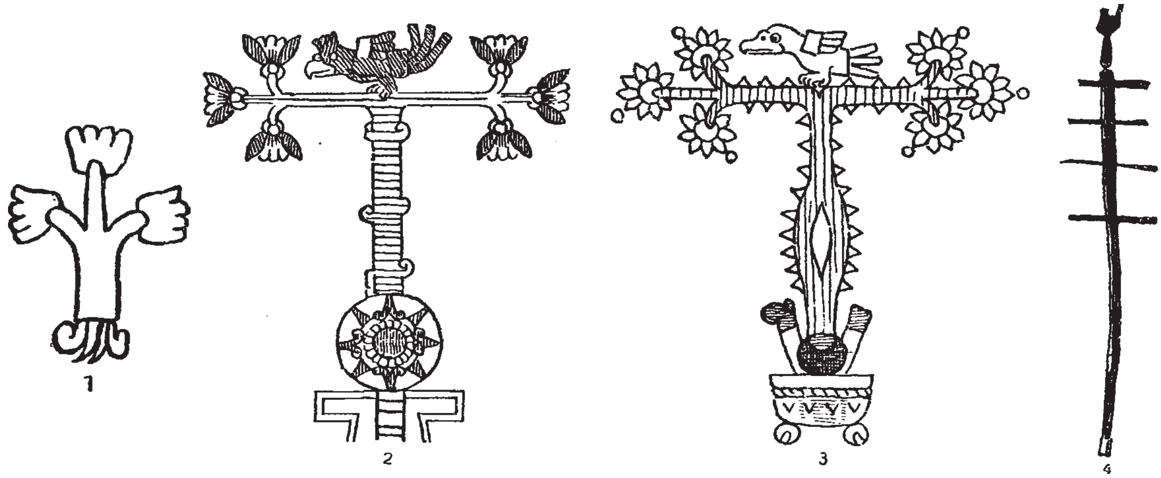
We will come back to the turtle country *Tula* as the original home in the "Walam Olum" (p. 14) in the 52nd main part. The myth of the tree-birth, the descent from the tree or wood as an act of divine creation, can be traced throughout North America; however, we must refrain from discussing it here. It is still to be referred to the Iroquois myth of the birth of the hostile twin of the gods, which we will treat in the 31st main part. There it is also the turtle, which catches the virgin on her back, who had been pushed out of the sky, after uprooting of the world and light tree *Onodscha.* Her mother *Awenhai* "Fertile Earth" (Huronian *Ataënlsik* "the old one") hangs the body of her daughter, who dies at the birth of the second son *Tawiskaron* ("the one wrapped in ice") with the flint body, on the *tree* near the hut, so that she gives light to the earth as the sun[26] .

That the "village tree" and "skull tree" of Sumba was not a trophy tree, but only originally a "tree of life", emerges also from the related Central American myth motive, as it is found among other things in the already quoted Popol Wuh of the Quiche of Guatemala (p. 350). The pair of brothers *HunHunahpu,* "One-One-King" in the Maya calendar, with the Mexicans = "One-Flower", epithet of the young sun-god *Tonatiuh* (p. 137), and VukubHunahpu "yHunahpu", the moon-god, are overwhelmed and sacrificed by the princes of darkness on their underworld journey. Hun Hunahpu's head is placed in a tree, which now bears fruit as a calabash or bottle gourd tree and has since been called "Hun Hunahpu's head". From this tree, from the saliva of the skull of HunHunahpu, the daughter of one of the underworld princes, *Skik (Xqui'c)* "Blood", becomes pregnant and gives birth to the pair of brothers *Hunahpu* and *Sbalanke* (Xbalanque), who, as the Returned, become the avengers of their fathers and defeat the underworld princes.

For the here before guarding connections of the cosmic winter-sun-turning myth it is important that the fruits of the calabash or bottle gourd tree of the skull Hun Hunahpu's opposite the virgin are also called skull[27] . We find also in the Germanic folk custom still the custom that the afterbirth is put into the "tree", as it happens in Indonesia. And the same cosmic-symbolic sense will have had the Germanic-Celtic death or sacrifice punishment, the "hanging on the tree", as cult action, in the sense that the Geopferte or executed one was handed over to the world god for the new formation in the rebirth. With the Teutons the spear thrust (J rune) in the side points to it, the drawing with the Ger, with the rune of the god son, of the lowering his arms, which hangs at the "windy tree" (i.e. in the X otf month = July month, wind month) and is "given" to the "Od" god *Odin,* Allfather (Havamal 138).

Note also in the children's and death trees of the Sumba weavings the J or stylization of the "branches", which also recurs in the ancient Chinese hieroglyph *muk* "tree" (plate 147, nos. 30-32) and likewise in the Mexican character *quauh* "tree, forest" (text fig. 77, no. 1) a word which is of the same root as *quauhtli* "eagle". This "eagle-tree" is also known to us from the Mexican illuminated manuscripts, among others from that beautiful representation in the Codex Fejéivâry-Mayer, sheet 1, a world picture, in "order-cross" form, whose center is held by the fire-god *Xiuhtecutli,* the "Lord of the Year", the "old god" of the Mexicans (see 19. main part). In the right field is the "Tree of the East" (text fig. 77, no. 2): it is the region of Hellwerden, the

East, *tlapcopa,* on which the quetzal bird (?) (p. 350) sits. At the top of the *ladder* or stairs at the root of the tree or at the foot of the trunk appears the solar hieroglyph *tonatiuh.* It is the place where the sun emerges from the water (= ancient Chinese *miao,* pl. 147, nos. 33-34). The upper field contains the "tree of the *north",* the eagle tree *(quauhquauitl),* on which the eagle is enthroned (text- fig. 77, no. 3). It is a *thorn tree, split in* the middle, like the previous >-and -< branched = The tree grows from the mother water pot (= mother water, world circle ocean) with the V - or ß-symbol. At the „tree of the east" are *Tonatiuh,* the sun god (left) and *Itztli,* the stone knife god (right), at the "tree of the north" *Tlaloc* the water, rain god (left) and *Tepeyollol* "heart of the mountains" (right). The tree grows thus from the water (= M) from the mountains (= CD or za)[28] .



Text fig. 77

Other representations of the eagle on the "tree of the north" are found in Codex Borgia 50 and Codex Vaticanus B 17. *Tonatiuh* the "sun" was also called *Quauhileuamitl (quauhteuatl, quauhtleuanitl),* the "soaring eagle" by the Mexicans[29] .

For the marvelous passages in the hymns of the Cora Indians, in which the heavenly eagle is sung about, the sun bird, which is also called "our father" *(tayäu),* like the "sun", vgL the texts collected and published by *Preuss*[30] . The words of the eagle rising with the sun or as the sun, which he speaks -according to the Cora tradition- to the people, we also find in the Eddic tradition (Grimm. 32, Gylfag. 16): "In the branches of the ash tree sits an eagle, to whom *great knowledge* is bestowed." The squirrel Ratatoskr delivers the,,*words of the A dler,"* downward, to the dragon Nidhogg at the root (= JJ of the ash tree. In Gylfag. 16 it is said that the acorn delivers the hate words *löfundar orö)* between the eagle and the dragon: this refers to the polar opposition of the winter solstice myth, the fight between the solar eagle, as escort bird and embodiment of the savior, and the dragon, the "serpent from the bottom" (= ß). This serpent fight of the eagle is also depicted in the Mexican illuminated manuscripts (Codex Borgia 5 2, Codex Fejérvâry-Mayer 42, Codex Vaticanus B 27), as well as in the North American rock drawings and allegorical fur and bark paintings (thunderbirds with snakes cf. i. a. plate 176, no. 1).

In the Rigveda appears in numerous places the eagle (falcon) *$yènâ-,* who steals the life plant or the life potion from this plant *(somd)* and gives it to Indra, the defeater of the winter sun-.

wendlichen serpent brings. It is the same winter solstice myth as of *Odin, who* bores into *Hnitbjörg* ("| ("| in *snake form* and carries off the life potion *Odrerir* in eagle form. Also the Vedic eagle (falcon) fetches the life plant *soma,* the "man" or ^-plant (cf. pl. 151, no. 15) from the "brazen castles" (Q ("I-motif, Rigv. IV, 27, 1) ascending, or robs soma from the rock (= "mountain"'-motif, Rigv. I, 93, 6).

As it was explained already often, it is also about a cult-language parable, of the winter-sunny **nn** w *(u)-a* ablaut, or the eagle carries this cult-language ablaut *ur (ur-)* -ar name, with *i* as yearly course /\: Gothic *ara,* Old Highd. *aru, aro,* Middle Highd. *adel-ar,* **u-a**

Old Isl. <*trn, are,* Anglo-Saxon *earn,* Old Prussian *arelie (arelis),* Latvian érglis*,* Old Irish *irar, ilar,* "aar, eagle" to armen, *arevi "*eagle," and *urur, oror* "harrier, gull," Greek *ornis* (oQvig) "bird," New Persian *aluh* "eagle." Also the epithet of the eagle or falcon in the Rigveda *rji-pyd* "shooting straight ahead" contains the same *ur-ar stem*, and it is significant that these *iir-ar* D D mountains of the winter sun-turning wr-ar bird also remained in mountain names: avest. *erezifya* "eagle" and name of a mountain or mountains (wschl: "two mountains" motif), cf. the *ar-ksiphos* mountains among the Persians (uQ^tcpog âardg %"- oâ néocmic;) and the Macedonian *ar-gipus* mountains (apvCjrou? derög Maxeöovrg) according to Hesych. Also the winter sun color ablaut "black and white" is preserved in the name of the eagle, falcon, *yyenâ-* in Old Indian: *gyä-md, gyâ-vd* "blackish" and *gyëni, gyetd* "white".

The myth of the winter sun is clearly expressed in the Rigveda Hym- nus IV, 27, where the eagle speaks: "When I was still in the womb, I knew all the families of the gods. A hundred castles of brass held me in custody. There I eagle flew out fast." For the "castle" *var* (=H) cf. p. 263, for "100" and the solar arc year cf. Egypt. (Sumerian, Germanic) f) "10" and (® "100" (p. 200). The eagle as a bird of light of the son of God and savior appears here as its embodiment. *Agni,* in whom all the gods (= manifestations of the Son of God in the course of the year) are contained (p. 131), is therefore called the "eagle of heaven" (VII, 15, 4), as Agni and Soma together bring back the "one light for many" (VII, 15, 4) and free the waters from the power of the winter-solar serpent (Vrtra). The bird *Vârenjina* or *Väraghna, which* a coin shows eagle-like on the helmet of the Vrtratöter (cf. also Plate 136, No. 6, where the god rises from the ß between the two serpents on the tree of life), is described in the Awesta as the incarnation of the god. *Verethraghna,* Vedic *Vrtrahan {* = Indra, the dragon slayer) appears in the form of the bird *Väraghna,* the fastest of all birds, which flies up around dawn (Yast XIV*,* 19L *Oldenburg,* Religion of the Veda, p. 72; *Kuhn:* Descent of Fire, p. 144).

Also the light bird *Garuda, the* first of the birds, the escort bird of *Visnu, which* carries the same designations *(garutmai* or *suparna)* as the sun bird in the Rigveda, is the fighter of the snakes, of which he consumes one daily (annual cycle myth of the sun cycle year).

But all this is only a part of the cosmic motive. The lost "eagle words" *(arnar ord) of the* Edda are completed to us by the Cora hymns, as an ancient North-Atlantean tradition from "Tula", which we search in vain in the Mexican texts: "The eagle above us" (Preuss II, No. 8).

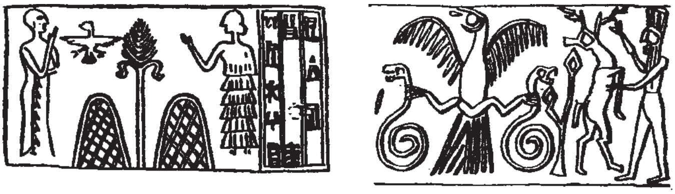
In the sky the eagle, there he dwells, there far above us.
Beautiful it appears there.--------------------------------
There he is, far away in the midst of us.
There he awaits the words of Tëtëwan.

Tëiewan is *Tatéx Hürimoa* "our mother, the life", in the underworld, in the waters which are opposite to the sky or the eagle region located below (at the foot, at the root, of the "tree" thus)[31] .

Brightly he looks down on his world.
Far to the west he looks.
Brightly he looks at the water of life (= the world circle sea)

There very far he is in the middle above us.
There he remembers those who dwell here on earth.
Far above them he spreads his wings.
Under them rain (the gods), under them dew falls.
Beautiful life jam appears here on earth.
Here he is talking about us in the middle.
Down here you can hear it: beautiful are the words you hear down here.
They are heard below, where far in the underworld Mother Tëtewan dwells.
There the mother hears him.
She also speaks: Here (above) you can hear Tëtewan's words.
Here they meet with the words of the eagle, here they meet.
Beautifully blended together you hear them.
The eagle's words rustle there far away above the water of life.
There blow away the mother's words.
There they fade away far away in the middle of the sky.
Far away there they fade away.

This is the sense of the world ash tree >|<, whose roots J are in the Dirn "dragon", in the "snake", in the "water", in the "well of Urd", in the "fountain of life", in the "power of the mill", in the winter solstice, but whose peak Y reaches to the sky into the summer solstice. The great mystery, the world wisdom, the Vedic rta is the alternation of J and J, in the "year of God", of above and below, in passing and becoming. As it is said in the Rigveda X, 31, 7: "What wood was it, and what tree was it, out of which they built the earth and the sky, both of which stand, not the earth and the sky.
old, eternally last, while the days much and morning dwindle ?" And the Awestian tradition (Yast 12,17) supplementing here calls it the *"tree of the eagle* which stands in the middle of the lake Vourukasa,
which holds good remedies, powerful remedies, which is called *Vlspöbis* 'All Healer', on which all the plants Seed is laid down."The sumerischen seal cylinders confirm here restless the Indo-European wintersonnenwendmythe Text fig. 78. no. i (= pl. 95, cf. pp. 310-311, Ward no. 663): theaar escaping fromthe 00 "two bergen", where the life-tree grows up, with the goddess*Aa*nengod. No. 2 (Ward No. 72): the rising eagle holds the two spiral-wounded. Year snakes (cf. pl. 186, no. 4) in the fangs, at the life plant (= *Soma)* or the tree of life,


I 2

Textabb. 78

where the Healer overcomes the winter solstice deer (= coming out of the f], in which the "deer" is as winter solstice constellation). Thus, the lion-headed eagle[32] was between the two deer as the emblem of Uruk above the city gate (around 3200 BC). It is the old winter solstice myth that the *Ar* rises from the *ur* (Sumerian "lion", "dog"), from the D D, where the "to" becomes (pp. 233, 236, 272, 299, 310), cf. the archaic Sumerian seal cylinder (Ward 100), where the eagle rises from the gate □ or fl, and a figure pours out a jug nut water of life (dew) before a deity. Or the eagle appears between the two goats (Ward 69) and with the Y rising from the @ (pl. 147, no. 9 = pl. 155, no. 5).

I will treat the "eagle" in my "Urglauben". Here it should only be pointed out that this tradition is Eurasian and reaches from the Skadinavian to the West Siberian rock drawings and myths in the same duration tradition of the Thule culture. Thus we find with Samoyeds and East Yaks (Yenisei East Yaks) and the Dolgans of the Chantanga River (Yakutized Tun- gusen) the world column with the eagle on it, which is represented as "all seeing" also two-headed, as in Hittite representation (Ward854-856; cf. p. 110, Mexican *Omeyocan* "place of two-ness" in the uppermost heaven). Text fig. 77, n. 3 depicts the world pillar of the dolgan $ with the two-headed "celestial eagle" (ostjak *numsives)*: in the branches of this 8-branched tree, which stands before the dwelling of the supreme god, dwell the children of God[33] . It is that world tree, the birch trunk with the branch stumps or notches, which we have got to know as the ladder of heaven, which connects earth and heaven, in the 12th main part. In it the sky god, *Sänke* "light" is embodied.

Plate 151: *The "God"- or "Man-Tree"*. This is the meaning of the myth of the god who is in the tree, "hanging on the tree" (Havamal 138), which I will treat in detail in the "Urglauben". This "God in the tree", the "theos endendros" is as pre-winter-sun-usual the underworldly one, like e.g. the Egyptian *U&r* (Osiris) or *Attis* etc.; as the post-winter-sun-usual one, the reborn, resurrected one he is the J. From the "tree", the >|c or * or Y or L etc., the Deity also creates man (cf. pp. 161, 252,378), an ancient cosmic parable of the North, whose epigraphic monuments on this side and on the other side of the North Atlantic are completely identical. Especially the North American rock drawings still let recognize the original sense by the symbol connections clearly: the year or world wheel cross (No. 5), or the helix or spiral (No. 3-4) appears as determinative, resp. from it grows the "God or man in the tree"; or the tree emerges from the head of God (motif - "God creates you'ch thinking"), nos. 3 and 12. Note the one large hand of the tree god (the " Julhand", the 5 "Fyrejuldagar") in no. 2. For the year cake iron of Emden (no. 11) cf. pl. 81, nos. 8a-b.

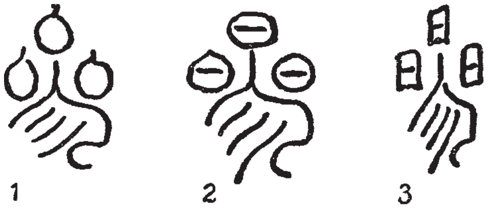
No. 15 represents the Korean offering of the *Sam* -root or *Insam* "Man-Sam" wrapped in a straw figure. The "Sam" root is the Korean mandrake root, in the form of a male with lowered arms. According to a Korean story, a boy, son of a poor widow, pulled a thorn out of a deer's foot and, guided by the grateful animal, found the Sam root for the first time. When the boy dug it up, it suddenly turned into a bright golden-yellow baby, which brought the boy and his mother happiness, health and prosperity. The winter solstice myth with the "thorn deer" is also clearly recognizable here. In another story, the Sam boy heals the sick mother by offering himself as a sacrifice in the form of her own child in order to prepare the healing potion.

The Korean *Sam root* = Indian *Soma* = Awestian *Hom, Haoma,* is, like the Indian, golden yellow, sunlight-colored and human-shaped; is sacrificial food and sacrificial potion; prolongs life, confers immortality; is the embodiment of the Son of God, the Savior, as the Savior and Redeemer of the world; confers rebirth. After drinking the true root, the mountain root, man is reborn as a child after his death.

The "patron" of *Sam is the* mountain spirit (0 A motif), whose sanctuary is an old crippled *tree* at mountain crossings, but who is also worshipped in the Korean Buddhist temple.

The symbol of *Hom-Sam* is the *number* 3, compare the Chinese hieroglyph for *Sam,* Chinese *Yint- san, Yensän* or *Yéncheun,* (usually mutilated to *Ginseng*). Text Fig. 79: top = three suns, middle = man, bottom =three rays, the Y-motif: as indeed the offering of the Sam root is designed (Plate 151, No. 15)[34] .

Taf el 152. And now it is questionable whether the *Soma-, Hom-,* Sam-life-plant as tree of life also word-historically derives from the same tree of life trunk, as the Egyptian [ß *msj* "to give birth", with cult-language seasonal-symbolic, sun-turning root inversion of **s-m* to **m-s*



Textabb. 79

and -whether likewise the tree of life sign J *sämekh of* the so-called "North Semitic" or "Phoenician" alphabet (plate 138, no. 5) would not have to be counted to the same cult symbolic and cult linguistic trunk.

I have compiled in this plate, as a summary of the previous, the pre-dynastic and early dynastic epigraphic precursors of the ß *msj hieroglyph,* which thus arose from or and brings life Ä (no. 22), as in the North American codification the $ (no. 2). Therefore, the sign appears in the Nubian rock drawings with the tomb house (no. 25), as in Abydos on the tomb vessels tree or be connected with the tomb house as a formula (nos. 26-27).

The hieroglyph [j] *ms* appears in old pyramid texts already in the meaning of "child" (Er- mann-Grapow II, 139). In the hieroglyphs of the Saqqara mastabas the *lower* half is painted *blue,* i.e. the X "root", the *yr,* which is in the A *ur*. The blue (= water color) is also according to Egyptian tradition the winter sun, underworld color (see note 96, p. (22) and pp. 215-216). Note in this context the ancient Chinese character sun 0 at the root of the tree = "dark" *(miao,* pl. 147, nos. 33-34) and Jim Q = "dark", dark blue *(hsüan,* text fig. 35, no. 10, p. 213); in addition the g at the foot, at the "root" of the tree of life ß (pl. 133. No. 2b), for which the ancient Egyptian tomb symbolism shows the corresponding alternate form Ä at the root of the tree (pl. 153, No. 12).

Quite clearly here speaks the Egyptian hieroglyphics [J *mshn* = "abode, resting place of Rë" (Pyr.), c. i. the dark or night sun ® in the f] or [J burial house in the waters """ at the foot of the tree of life [j. Also that the name of the constellation of the "great bear" ß

®rnshtjw

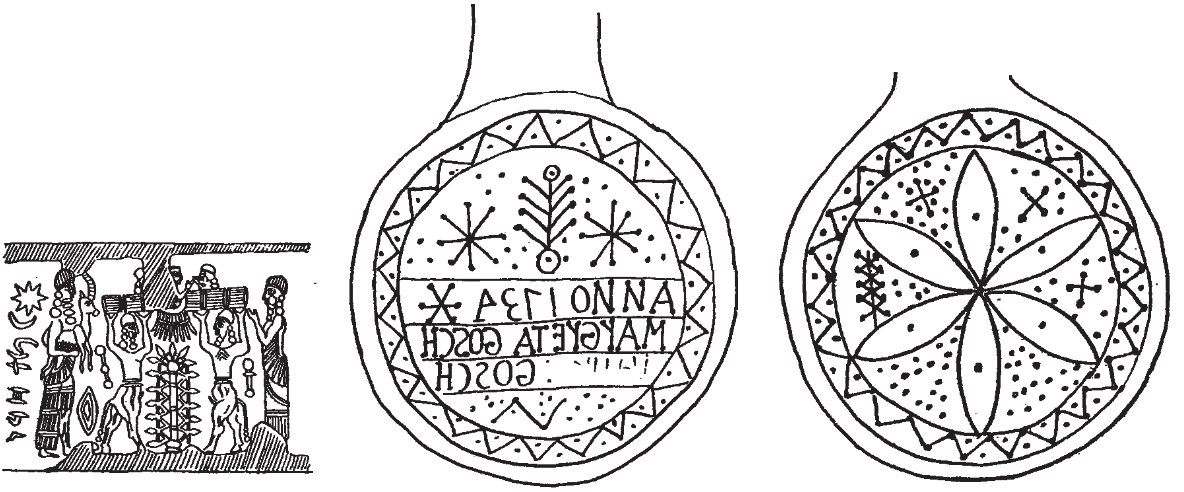
is written with the world, year, tree of life hieroglyph ß = 5jc, points to its original yearly meaning as a timekeeper (cf. p. (15) note 30).

The ß-hieroglyph *émj* "to give birth", which is interpreted as "palm frond", like Ä or K as "shoelace", would be according to Eddic tradition the hieroglyph to the "tree, which vaults the wide world with wide branches. - It is called Mimameid: no one knows from which roots it grew. - Its fruits are to be put into the fire when a woman writhes in labor: what was inside then comes out. Such power has for people the "tree" (Fjolsvinnsm. 13-16). This tree roots in the *Mimirsbrunnen,* in the "well of the wisdom", in which the winter-sun-turning God-sun-eye is as a "pledge".

The year or life tree and the fertility or progeny sign § or £. The sign connection speaks for itself. The "tree", which reaches from below to above, from earth to sky, from winter to summer turn, contains the $. Written on the "tree", contained in it, is the g or its angular form in nos. 3, 5 and 6; at the foot, at the Ä root of the tree, in no. 26, where it belongs as an ideogram "from above and below" as a winter sun and turn of life sign (cf. Plate 220, no. i-3), as in Abydos the young form of $, the Ä, appears at the root of the tree (no. 12). The formula and x (nos. 16-17) is particularly richly handed down still in our Germanic house and court marks, which unite the Ä or x then with a half turn to the left o< or K = 4 to the binder rune with the; cf. plates 228 and 229, the round original form in plate 228, nos. 16-17. For the Sumerian binderuns pl. 153, nos. 18-20 cf. pl. 138, nos. 6-8; for the Old Arabian pl. 138, nos. na-f: here * or $ or & with ray occur as alternate forms, which latter two (nos. 23-24) recur in determinative connection correspondingly in North America no. 25. The American petroglyphs again offer the richest tradition, cf. nos. i, 2, and 7, in which the serpent is also represented with the §: in no. i, the sun with and £ (?) on the tree; in no. 7, the cross-tree in the "frame" (= pl. 158, no. 15), the Mother Earth sign (pls. 279-280), snake and $, the Son of God as cross- or year-god between the suns of the halves of the year (pl. 9), and the£f) cardinal or year-wheel cross. The double (a binding sign, where the middle of the 3 circles is for two), is probably the request for the "twofold" rebirth (Gemini?). This connection is frequent on the cult stones ("Kindlistei- nen", "Adebaarsteinen", "Wendesteine" etc.) of the megalithic culture circle (compare plate 223, plate 29, no. 7). For the spread of this Arctic and North Atlantic symbol to the Orient, cf. still text-fig. 8o,No.r. Assyrian seal cylinder,to the group shown inTaf.150, No. 7-9: the trinity Assur in the winged sun above the tree of life, lifted by the pre- and post-winter "bull-man" (= the son of God in the winter-sun-taurus constellation): on the left the double on the right the $ with the cross on it (cf. 30. main part, plates 307 and 308).

That the world, year or life tree is the* or 8-branched "tree", which carries the highest and deepest light of the year $ in itself, connects, has remained until the last time in the winter sun-turning cult symbolism of the Germanic folk custom as a permanent tradition, see text fig. 80, no. 2a-2b, year cake iron: "anno 1734. Margareta Gosch and..Gosch" (The names of the Couple express the request for the $), in possession of H. Chronika, Negernbötel, Kr. Segeberg (frdl. communication of Mr. teacher *Hadenfeldf)'.* Front: the 8-branched tree of life with: the sun sign *Q* above and below (= g), between the two year signs *. In front of the year sign the X sign. Reverse:.the 6-leaved star (main piece 5) in the and three + crosses: on the left the5 winding snakes on the staff = "tree" (see main piece 19), which symbolize both the £ (Ä), as well as the 0 = $ (cf. plate 153, no. 3). Both sides of the cake iron are enclosed by the annual circle snake, as on the cake iron of Emden (pl. 81, nos. 8a-b). As a selection of the evidence of this permanent tradition I give here:

Plate 154. On the history of the tree of life, the mother and child tree, the Old Norse *attaraskr,* the "gender ash tree", which Odin erected in Godheim[35] *, the barnsiokkr* "child tree" (Völs. c. 2, 3), or the Swedish *Boiräd* "house tree" Anglo-Saxon. *cvicbeäm* "tree of life", althochd. *quekholter,* our *Quickolier* "juniper", to which we come back in the second next main part (17.), as to the sacred "cathedral tree" of the grave house of the megalithic culture circle.



I

2a

Textabb. 80

No. i. Gravestone at the old church of Eassie, County Torfar, Scotland. Top left head of the "sea wolf", the k| with the ^-sign (cf. plates 220-222) and the tree of life with 8J-1 branches.

No. 2 Saxon urn from the cemetery of Altenwalde, Roman Iron Age (Mus. Hamburg). The tree of life with the ^-sign, of which each circle is still gestaltét as CD " year" sign (cf. pl. 153, nos. 1, 6, 7, further pl. 213).

No.3. house mark arms on a tombstone in the church of Woerden, Holland ("Aeltge Willems Dochter, Huisvrouw van Claes Jans Grevel, Sterf den 29. Januar Anno 1618"): the tree of life with 3 roots and 3 branches. Below this a binder rune: >|c with X, the ends of which form the *1 f Z-Z rune (cf. text fig. 52, p. 316, La Madeleine and Orchomenos; text fig. 49, no. 27, p. 302, cf. p. 305; text fig. 73, no. 6). It is the Old Norse burial and rebirth formula *linar laukar* "linen and leek", to which I return in detail in my "Palestine Book".

No. 4 *Mayauel,* in the Agave plant (Cod. Vaticanus A). Motif: the mother goddess in the tree of life, in the life-milk-giving tree (see next main section pl. 165, nos. 4-5), which we discussed in pl. 134, nos. 3 and 5 (p. 392). Note the Y-flower on its head (see main section 25, plates 274-275).

No. 5. *Chalchiuhtlicue,* the water goddess, at the tree of life, rising from the mother-water or life-water pot (symbol of the world-circle sea, cf. pl. 144, nos. 2-3) and suckling the child (see 10th main section, p. 289, text fig. 43, no. 6 and p. 290). Codex Fejérvâry-Mayer 29 = Kings- borough 16.

No. 6. *Xochiqudzal,* goddess of vegetation, flowers, with the same tree of life representation, as.

the same mother-goddess as in No. 5. Chalchiuhtlicue and Xochiquetzal are only hypostases, element- and season-appearance-forms of the all-mother *Tonan or Tonantzin,* "our mother", as the earth-goddess *Ciuacouatl* is called (p. 113). As consort of the sky and sun god, she wears the quetzal bird feather mask[36] . Codex Fejérvâry-Mayer 29 = Kingsborough 16.

No. 7 = pl. 134, No. 3, cf. p. 391.

No. 8 *Chichiual quauiil,* the milk-giving tree in the children's paradise (Codex Vaticanus A). At the foot of the tree the water serpent ("serpente-aqua") with the sun disk. Cf. the "Song of the Corn God":

> Born is the corn god in the house of descent, from the place *where the trees are. Born is the* corn god from the place of rain and mist, *where the children of men are made*^[1] .

Tlaca-pillachiualoya, place where the children are made, or *Tamauanchan, Tamouan ichan* "house of descent", "house of birth", in the west, thought to be the sunset place, entrance to the underworld, *Tonacaiecutli's* region (p. 108). As mentioned in the 2nd main piece (pp. 108, 112-113), *Tonacatecutli,* the "Lord of our bodies", is identical with *Iztac Mixcouail* "the white cloud serpent" and *Ome-tecutli* "Two Lord", who resides in the "place of duality" *ome-yocan in* the thirteenth or uppermost heaven. "It is said that the being of all things depends on Ometecutli, and that from there come the influence and the warmth by virtue of which the children are produced in the womb of their mother. *(Sahagun:* Historia general III, 10, C. 29, §1). The "house of the descent", "of the birth" is the cosmic place of origin of the gods and men, the 0 (Taf. 80, p. 279-280), the home of the *Teteo innan,* the primal and all-mother, *death* "*of* our grandmother".

Plate 155, no. 1. Sumerian seal cylinder (Ward 217). The *Baba* or *Bau-Gula* (p. 22) sitting at the tree of life, whose top bears the hieroglyph of the rising young god Y, cf., pl. 151. In front of her an adorant with distaff, whose top also bears the Y, as still today from Iceland to the Balkans (p. 410). So the *Baba* appears here again in the same capacity as *Berchta-Baba* and *Holda, who is* depicted in the Germanic Jul- and Jahr-pictures with distaff and spinning wheel.

No. 2. Sumerian seal cylinder (Ward404): the mother goddess with the child of God on her lap. Note the *horned* headdress (for the Germanic Julbrot cf. pl. 136, no. i)-. In front of the Mother of God and the Child a figure with the water of life vessel, behind it the 3 jars (p. 328). On a Hettite seal cylinder (Ward 401) depicting the Mother Goddess holding the Child on her lap, the worshipping figure also appears and between her and the Child the vessel of water of life, behind her, below, the hare (pp. 320, 384, 398), above the *ascending aar.* Behind the mother goddess the characteristic braided ornament (^ motif).

No. 3. the seal cylinder of Tell-es-Safi, Palestine (= plates 147, no. 28 and 145, no. 4): the tree with the god 3fr (Akkad. *UM)* sign on the "horned dolmen" and a worshipping figure with the tree of life in front of it: ancestor cult scene, commemoration of the dead (originally = Jul or consecration night).

No.4. the tree of God or tree of life (cf. taf. 147, no. 8), 3fc, which bears or brings forth the human being

No. 5. Archaic Sumerian seal cylinder (Ward 69 = pl. 147, no. 9), with the *rising sun ara* and the Y god "man" emerging from the @.

No. 6. the rock drawing of Balken, Hvarlös, Tanum, southern Sweden (= plate 151, no. 10): the Y "man" arising from the 6-branched *cettaraskr*, the *moldar auki.*

No. 7. old Babylonian seal cylinder (Ward 400): the goddess in the fl-shaped bent tendril, which is pierced by a god, from whose body 6 rays emerge. Both carry the Hömerkopfbedeckung, the symbol of the divine strength, the goddess with the 6-branched, the god with the 4-branched life tree in it. As will be explained in the 17th main piece, it is the motif of Mother Earth (Mary) in the thorn bush, in the Domenhaag, the bramble bush, the "Domröschen" motif. The representation here, like that of the next seal cylinder, (No. 8), is associated with the myth of the underworld journey of the god *Nergal,* who forcibly gained entry to the realm of the underworld goddess *Eriikigal,* (Akkadian *AUatu}* and became her consort. It is the old winter solstice myth of the god and savior in the underworld. The rays, which Babbar Shamash also leads as a symbol, show the god as a light god, as also results from the northeast European prehistoric monuments (see plate 392, No. 4-5).

The crown of the tree, also Y-shaped (cf. Taf. 154, No. 4), however, is the ancient symbol of Mother Earth, in the Nordic runestaff calendar transferred to Mary, as Mother of God (cf. Taf. 45, under 6. I. further the 25th main piece). Correspondingly, the 4-branched tree of the god of light, in which the year Q) is located as "tree splitter", stands in the Yule symbolism of the rune staff calendar (Taf. 44 under 21. and 27. XII).

No. 8. (Ward 399) shows the horned god with the |- *axe* as the "Dom"-god who breaks through the Domhaag, in which the goddess is with her messenger, in the Babylonian mythe *Namtar, who* leads the dead to her, or *Nedu,* the watchman, the Chaldean counterpart of the watchman *Fjolswid of* the *Menglod* in the Fjolsvinnsmâl, who announces *Swipdag's* arrival to her.

On the right a sacrificial scene before the sitting, horned god with the radiating sun disk. We will come back to the meaning of the (J-bent vine in the 17th main section.

It is the motif of the "splitting of the (year) tree" (cf. text fig. 72 the a-b group), which has also been handed down to us epigraphically in the Old Sumerian script. It is the hieroglyph £ (=text fig. 72, no. III / 2a-b, cf. pl. 149, no. 2 resp. pl. 138, no. 3 and 3 a), assyr. which has the phonetic value *DU, TUH,*.cleave, break", *D U* "abode of a god" (Akkad. *du Sa ili},* "overflow, luxuriant" etc. and "open the mouth" (Akkad. *pidü sa pi)* has (Barton 180), details of the winter solstice myth, which are also preserved in the *Usir* (Osiris) myth and ancient Egyptian epigraphy on the New Year and the cult of the dead (pp. 127,232, 260-66, 338, 421). Now the 6-branched tree or its *cleft form* (= text fig. 72 III/2 and a-b but with upward branches) also appears on 14. IV. in the rune staff calendar, also with a lance; the tree also carries as crown the Y-sign. It is the "first day of summer" of the Norwegian calendar (neunorweg. *Sommermaal).* This "split tree" is still in the staff of anno 1334-35, Nordiska Mus. Stockholm. On 16. IV. *(tredie Somardag)* stands then the f- axe. From the Gallic-Roman monuments we have the tree-splitting god on the votive stone of Trier. In the treetop the winter-sun-turning bull with the 3 cranes (p. 252), the *Tarvos Trigaranus* becomes visible. From other stones the god is given again in Roman designation as "Volcanus" =the underworldly, limping (=one-footed) "smith" = the winter-sun-turning son of god, the axe-god in the underworld (cf. pp. 256-257).

Plate 156, no. 1. St. Nicholas, (- year) cake (cf. p. (19)-(20), Museum Utrecht: the carriage of the

Mrs. Holda with the tree of life growing up from the mother pot. Above, the "Vrouw Holle" herself in the "Hom"; a rare beautiful piece of permanent tradition.

No. 2-3. frieze St. Nicholas or year cake (18th century): Frau Holle with the tree of life; in No. 2 the tree has the three-part ^-root and stands on the @ randomament, at the trunk it carries the bow (= Ä) at the top the sun. In No. 3 the tree stands in the mother pot and carries the sun year sign as "sun apples" in the crown.

No. 4. year cake, Epiphany representation (Mus. Meldorf, early 17th century): the Mother of God with the Child on her lap and the three holy kings (the late oriental paternal-priestly reinterpretation of the 3 "white women", the Nordic megalithic religion p. 225). Above her, in the 0-arc, the year and life tree from which the little tree emerges, as "star of Bethlehem" (see p. 300 and 342/343)-.

No. 5-6. Rhenish stone bowl from Hüls of the year 1732: the mother of God with the child of God: above her head in No. 5 the 6-StemimRade (= ^)), which appears in No. 6 fourfold in o ° o arrangement, while beside the child the flower of God and life as blossoms: "it is a rose sprung, from a root tender" (p. 265).

For the pre-Christian-Germanic origin and the permanent tradition of this cult-symbolic ornamentation of folk art, cf. the Jahrkucheneisen of Emden, pl. 81, no. 8a-b (p. 283), and the one above the head of Mother Earth, the Holda-Berchta with the child[39] .

Plate 157: Altar from the Goschhofkapalle in Eckernförde, from the workshop of Hans Brüggemann, d. c. 1540 (Thaulowmuseum, Kiel). The Christ child in the Y-branch world tree or tree of life, motivically the last offshoot of the myth of the child tree in medieval, Germanic-Christian syncretism.

Plate 158: *The tree of the year, the tree of the world or the tree of life in the circle of vision, in the "frame"* (p. 27).

This motif speaks for itself in the history of its origin: the oval and angular (diamond-like, rectangular) forms of the circle are the derived ones. For the Sumerian epigraphic evidence (no. 40a-b) vgL pl. 149, no. i a-g. The oldest evidence is from Mas d'Azil (nos. 6-8). The North American monuments still clearly show the origin of the symbol (nos. i-4, 13 with the determinative © "year", as in no. 12). For the spread of this symbol with the megalithic culture, cf. no. 17 Ä, from a burial chamber of Sliabh na Calliaghe, Ireland (Tuatha or "fir side" culture p. 185), with the sun cross as determinative; further the "tree" altars of the Pyrenean circle with the turning cross (nos. 28,29 = pl. 146, nos. 2-3) and the pottery fragment from Gezer (no. 31) with the turning cross.

No. 10. Califomia, Tulare County, Fontain Springs, shows the 6-branched tree in the "frame", crook, water ideogram, the footprint of the Savior and the io-radiant year sun. Sun (Q or Q) as determinative also in nos. 12, 16,18,38. In the English "Clog" calendars (Asmolean Clog B, Oxford, *Schnipp elTai.* II) the tree in frame appears on July 15 as mid-summer or year tree.

Two magnificent, prehistoric monuments of the 6-branched year, world and life tree in the,.frame", from Upper Austria, "Hagenberg" near Hagen, weicheich Mr. Franz Karl Stroh, Linz a. Donau, have to thank.

Plate 160 A. *The winter-sun escort ship and the tree of life in the frame.*

Note the Y or tjl sign, in the rock drawing of Owens Valley, California, as determinative of the tree in the frame (no. 1), in the rock drawing of Herrebro, Borg, Ostrogothia as 'skipa skreytir' (pp. 308-309). The winter-sun-using and death-guiding ship is depicted as underworldly *inverted in* nos. i and 3.

Plate 160B. *The winter solstice or death escort ship and the year or tree of life.*

This plate illustrates once again the procession from the north of the cult symbolism of the megalithic religion: Ultima Thule (Skadinavia) No. 2-7, Crete (No. 8) and Near East (No. 9), the latter also a visualization of the ship procession of Marduk to the Babylonian New Year (p. 224). That these ship processions were old-Germanic after-winter sun-turning cult custom, we could already determine above with the Lower Rhine ship procession (p. 250), which custom was known also still to the Faselnacht in Ulm, thus in the Suebenland, where Tacitus mentioned once the procession with the "Isis" - ship. It is the "ship wagon", the "ship cart" *Carnaval* from Middle Latin *carrus navälis* (p. 66). The oldest representation is the one on the Middle Stone Age pendant from Hjcrring, Denmark (No. 2 = plate 359, No. 4), which shows the manned dugout canoe, further the tree of life with the J,-root, the water snake and the hieroglyph of the T, the "lowering to Hel" (=so-called „anchor"-motif). No. 4, the rock drawing of Lökeberg, Tunge, shows the ship with the double womb sign f] with the suns (cf. pl. 82), below it the ship with the -f cross mast; No. 3 a. o. Sun O and $ *odil* "life of God" rune with the 6-|-i- branched tree (see for this group further pl. 101, no. 8; pl. 242, no. 2); no. 5, the Sun Q and the H *hagal* rune in the frame, a form of the "year" sign (see main section 39, pl. 414).

No. I, the rock drawing of Bishop, Owens Valley, California: the dugout with the tree of life in the frame, the (D "year" and Q sun sign.

It is the ship that brings the "Christmas tree", the evergreen Jul- opf er, the tree of life of the light and turn of life. The echo of the winter solstice and death escort ship of the Skadinavian rock drawings of the younger Stone Age and Bronze Age is still recognizable in the Jul- opf er of the Norwegian and Swedish Lapps. It consists in a small boat model placed in a tree. Since this small boat is equipped with masts and sails and sailing was originally unknown to the Lapps, it can only be of Ur-Germanic origin, as the symbolism of the Lappish *Runebomme*^0 . The Jul ship has survived in the Julgebildbrot, the Low German (Dutch) Jahr or St. Nicholas cakes, to this day. The Ur-Germanic cosmic-symbolic custom of the ship burial, which is still attested to us from the Edda (Balder's death escort ship *Hringhorni* p. 99), comes up again in the first millennium of our era, like the short rune series, in the cult custom with the hill burial in place of the combustion, also in the probably never extinct cult custom of the gravestone setting in ship form. However, these originate from the Thule culture (see main section 49, plate 521). For the winter-solstice "year"-ship, the sun-ship and death-guide-ship, see pp. 65, 68, 71, 75, 197, 249-250, 284-287, 321. 326.

Plate 161: *The "year" tree.*

This plate needs, after the preceding, as summary no further explanation. Particular reference is made to the Middle and Neolithic forms of the rock drawings of the Pyrenean Peninsula, nos. 5-8 and 20. No. 5 the god as a 6-branched "tree-man" and the "year" posture of the (D arms (cf. pl. i and pl. 302, like the Jul image breads of Great Low Germany with this arm posture). Particularly beautiful is also the "potter's mark" of Aegean workers at the pyramid of Kahun, Egypt: each "branch" bears once again the Y-sign[41] .

Twice, in the two turns of the ancient (D year of the Thule culture circle, the evergreen tree of life stands in the cult of the year-god: once in the highest festival time of the year, the Jul, as A. the "winter greenest of the trees", in the holy consecration or Müttemacht. This is the high mass, the "missa solemnis" of Thule (p. 26). And another time in the half-year of the summer solstice, in

We find in the folk custom also a number of details of the winter solstice, as well as the feast of the dead, but in shortened, subordinate rites: it is the "missabrevis" of the year.

The conclusion of this first main piece of the year, world and life tree should then also form the year tree of the summer solstice.

Plate 162. the "*Midsommerstång*" (Swedish *Midsommerstång)* is still sufficiently known to us from the Skadinavian runestaff calendars of the 17th and 18th century (nos. 9-11): it stands on the 21st IV of the *Midsommarsmanad,* the old Danish *Ormemanet*"worm month" = () (main item 18). The total year symbolism O, ® etc. we find again in this month, also<j> or **4*** resp. t>, the crook, the 6-branched $ or 8-branched "tree" etc. (cf. also plate 2, nos. 33-39). The representation of the cult pole, which might correspond to the old, Saxon "Irminsul", shows the A-„root" of the trunk, on which the year wreath Q hangs = <f) (No. 10-11), also with the -|- (= Anglo-Saxon 12. Rune *gear* "year", alternate form to (|) or ()> cf. pl. 2, pl. 205, no. 7, pl. 209, no. 4), which carries the two suns of the halves of the year (*missari) (no.* 10), which are also rendered as the "year" sign 0 (pl. 6, no. iie-g, pl.8, No. 2b-c) are reproduced (No. 9). We know this "tree" from ancient Chinese epigraphy: it is the character for *kao* "highest position of the sun" (no. 12a-c, cf. pl. 147, no. 40-43). And we know that likewise the<|>, also with -1-usw. there *chung,* denotes the "middle" (no. 13a-d, cf. pl. 2, no. 40a-c, pl. 7, no. 20-21, pl. 8, no. 8-9). We find the same "midsummer pole" in the pre-dynastic rock drawings of Nubia, Sharab (nos. 15-16), we find it also in that so far enigmatic pre-historic advanced civilization of Peru on a burial vessel from the necropolis of Tiahuanaco in Peru (no. i)[42] , as a speaking monument of the North Atlantic origin of the bearers of this megalithic culture of the distant pre-Inca period. In the emblematic signs below the rim we see the "midsummer pole" with the [^-root, the cross -|- and the sun at the summit (No. 2a) = ancient Chinese *kao,* as well as the "year" sign (D in the split frame or face circle (No. 2b). The former form is handed down to us in South America in the same way in the rock drawings of Pedra Lavrada, Brazil (No. 3 cf. pl. 307, No. 31-33 or pl. 308, No. 22-24), where the tree with the 4- -root, above it the ^-sign placed crosswise over the trunk and at the top of the trunk the Q or 0 appear. The year circle cleft forms ( ) with the connecting or dividing lines at the ends or ( ) (= the cleft 4>) we learned on the Neolithic Skadinavian 11
Dead escorts (nos. 4-5), as in the rune staff calendar know (nos. 6-8, cf. pls. 21, 22). The forms in question return in exactly the same way on the early dynastic tomb vessels of Abydos (nos. 17a to b, cf. the agreement with the tradition of the Germanic wooden calendar as far as the formula connection with the x-sign and the sun is concerned, nos. 8 a-b). We find it likewise in the old Chinese writing again as designation of the sky *t'ien* (No. 14a), approximately as "place of the two-ness" *(pmeyocan) in the* Toltec sense, where the sun stands high at the sky vault (No. 15b).

For the ancient summer (sun)-turning mutton or ram sacrifice at the midsummer tree, which is also indicated in the runestaff calendar (nos. 9-11), see p. 306 and further main section 46, where I come back to the„Mutton Sunday" on "Elijah"-day and the *Thorsblot,* the "Olsmessa".

Plate 163, No. 1. ancient cult custom from the Thule culture circle has saved itself in the calendrical symbolism of the rune staff calendar. A medieval monument of this permanent tradition, which was popular among the "Odelsbonden", the peasantry, is a "stonemason's mark", which is located, over man's reach high, on the central pillar of the main or west portal of the Elisabeth church in Marburg (Lahn). What distinguishes this sign from the other stonemason's signs of the church is that we do not see here a neat workshop work, - it is rather rough or hastily hewn in. From the almost cruciform held *three-part* "root" of the "tree" the right lower angle is splintered out. Unheard of is this sign in its further connection: the tree, which carries the -f-, is in the n J as determinative, explanatory sign, appears in addition still the (J), completely as in the style of the femenVorzeit (Taf. 152, No. 9-14, 28-29, compare Taf. 147, No. 43, Taf. 142, No. 6-8; Taf. 153, No. 7 and 10 etc.).

Should the church have been "consecrated" at night and fog according to the old custom of the carpenters, where the eyes of the priest were not necessary and desired ? And would we have here a witness to the tradition of the so-called "building hats" from the time of the Irmin god and the Irmin column ?

No. 2. Even today, the "Midsommerstange" lives on in Swedish folk custom. The detail from the painting by J. G. Sandberg (1782-1854), "Midsommardans", shows the "Midsommerfest" of the peasantry on the Fideikommiss Säfstaholm, parish Vingâker, Södermanland, in 1825. The pole, clad in spruce green, bears the annual wreath at the top, i.e. "<t", below it the ring with 10 eggs (= suns, = months of the year, cf. pp. 70, 132) and further down the J-cross, at the ends of which hang four double hoops = (^) (cf. pl. 163, no. 9) fastened crosswise into one another.

No. 3-6: In only one place in Germany, in Questenberg near Bennungen in the southern Harz, stands today the ancient Tree of God. The site must once have been the center of a large prehistoric cult site, which was surrounded by ramparts in a narrower and wider radius. From a south-north running valley way a third one splits off in the place to the east. At this triple jump, high up on the steep western slope of the mountain, stands the ten meter high, enormous, peeled oak trunk, of which *Grimm* already gave news in his "German Mythology". On a crossbar the trunk carries the huge annual wreath, which is three meters in diameter, on both ends of this crossbar two mighty leaf tufts hang down as "tassels" = T (cf. Plate 162, No. 10); a third one is carried by the trunk high on the top. Therefore this "Irminsul" is called the *Queste,* Middle High German *quasi (queste koste)* "tuft of leaves", Old Saxon *quëst* "tuft of leaves or small branches", Old Norse *kuistr* "branch", Danish *kost* "whisk". Every year on the night of the second to the third day of Pentecost, the male youth, led by an old drummer, climbs the mountain before sunrise (2 o'clock) and takes down the wreath. The old beech and birch winding of the wreath is burned, while the youth with the old man sits down on the same inside the wreath. The old man breaks a loaf of bread and passes the pieces around, as I still saw in 1924. Once it was the Gebildbort, the "body of the Lord" and (^) etc. (Swedish *säkaka,* cf. p. (20), note 87), as the farmer's wife in the southern Harz often still carves the bread with the knife blessing before she cuts it. Now, when the sun rises over the eastern mountains, they blow the chorale, "Wie schön leucht' uns der Morgenstern" ("How beautifully the morning star shines upon us") with their instruments at the foot of the "Queste" toward morning. Once it may have been the magnificent luras of the Bronze Age, blown in a solemn two- or three-tone chorale, as we know them from the depictions of the southern Swedish rock drawings (Text Fig. 82) and still possess them in precious finds (Mus. Copenhagen). The wreath now remains lying for 12 hours until the *high solar time of* noon (= Taf. 162, Nr. 12), then it is wrapped anew and carried by the old ones to the foot of the trunk. The boys then pull it up again (no. 5), whereby the drink was passed up and originally the tree was also watered. Then he hangs another year of God (D (No. 6), until the next Questenfest.

In the time of the Christianization by the Frankish rulers and the mass "convert" Bonifacius the custom, about which we already reported in the 11th main part (p. 341), may have been fixed on Pentecost (p. 209). The local tradition of the vernacular preserved a medieval-ecclesiastical reinterpreted legend, supposedly from the time of Henry I, of a lost

Castle daughter *Jutta* (sun daughter motif), the child of the knight on the northeast "Finsterburg". She was found *again* by a charcoal burner in the village Rotha situated to the *north.* The knight Knauth would have donated the Questenfest out of gratitude[43] . All this points to ancient solstice myths, which are as old and far older Aryan, as the custom of the Vedic " Queste" at the Vâjapeya sacrifice (p. 341), the sacrificial pole *(yüpa),* which was hewn 4- or 8-cornered (= -(-or *) and carried on top the Y-shaped attachment *(cashäla}*, according to Taittiriya Samhitä as large, as the Opferet, which holds the arms up („ka"-sign). The pole, which was considered the incarnation of the sacrificer, was called "forest lord" (Rv. III, 8 and in the Apri hymns) and carried the Vâjapeya sacrifice, the sun-wheel wreath of wheat flour ("ra-Äa" motif, pp. 262, 275)'[14] .

The name "Questenberg" can be proven several times in Germany: the custom, however, has disappeared everywhere except for the one in the southern Harz. The tradition that at other Questenfeiem (Schmalkalden) also a doll was attached to the trunk[45] , points to the ancient symbolism of the "God in the wheel", which "hangs on the tree" (Havamal 138; see Taf. 13, No. 6; Taf. 52, No. 10; Taf. 314).

Once the Saxons worshipped - as Ruodolf of Fulda reports around 850 - a "tree trunk" *(truncum ligni) of* no small size, erected upright under the open sky, which they called *Irminsul* in their native language, which in Latin *universalis columna* means "world pillar", because it carries, as it were, everything *(quasi sustinens omnia)*[46] . And so it still stands today as a landmark in the turning point of time of the life history of the German people and the peoples of the Nordland race, in the collapse of a closed age that had turned away from this "tree of life" and "of knowledge" about the eternal divine world laws, the rta. As I wrote it in my Questenlied for my youth:

Mountain high in the forest, the tree of life
rises from the slag heap, looking towards the
morning. Shrouded in twilight, it waits
above, far away in the space of time.

Blessing light of the highest profit, guardian
of the right of the free race, consecration
image of the eternal green meshwork, holy
earth's refuge and meaning.

16. MAIN

The mother tree and the mother or midnight horn

Veit hon Heimdallar blio-g um fölgit und
hergvQnom helgom baSmi;
â sér hon ausaz aurgom forsi
af vegi ValfQ<Srs vitog ér enn, eUa hvat ? I
know Heimdall's hom hidden under the sky-
high holy tree; on it I see it fall in wet stream
from Walvater's pledge: do you know any
more ? Vqluspâ 27.

D passage from "The Seer's Face" contains a cosmic symbol and parable of the two forms of God's year, the face-circle sun year and the sun-course arc year to which we now turn.

Plate 164. *The "God," "Year," "World," "Light," or "Tree of Life" at or in the* A *"Ur" or "Horn."*

That the "tree" or $ etc. grows up again from the A, the smallest sun course arc of the winter solstice, is a motive which should be understandable without further ado. As the uniform Germanic, Sumerian and Egyptian tradition has shown us, the A is the "water", the "depth", the "cave", the "well". There, where the f] is, the "south sinking sun" goes into the mother water, the world circle sea.

"Ur "alt is mythe and symbol, the formula or sign combination of the "tree" in the A, or of the tree growing up from the A: the oldest evidence is again offered by La Pileta cave near Cadiz (no. 2), where the Q also appears radiating, cf. pl. 73, no. i-2. As we have seen in this plate, we find the continuity of the radiant "Ur" symbol likewise in the Neolithic cult caves of southern Spain (pl. 73, nos. *3-5),* in connection with the sun and the Son of God, the bringer of salvation and bearer of light, as in the megalithic tombs of the North Sea district (nos. 7-10). If we now look at the formulas of our plate 164, we find: the "tree" contained in the A is decided, nos. 5, 18-22, 27, 43-45, a connection which has already been treated in plate 142, nos. 30-34 and plate 152, nos. g-30. It is possible that in formulas such as pl. 164, nos. 21-22, 43-45 the A refers to the celestial arc per se (= largest solar arc, cf. pl. 72 A, no. i-4, p. 271) and that the world tree here depicted as reaching from the winter to the summer solstice, from the underworld to the upperworld, from the earth to the sky, is the *heidvanr* "accustomed to clear celestial air" of our Voluspa stanza. The "tree" grows up from the A (n A etc.): No. i to 4, 7-17, 23-24, 34-37, 40-41. As explanatory symbols (determinatives) appear: the sun (No. 3-4, 41), the year or world circle (£) (No. 1, 40), or the cross -f- (No. 12, 27, 32 to 33, 38, 45).

Note the uniform representation: in the rock drawing of Owens Valley, California U.S.A. (No. 1), in the pre-Elamite linear writing of Susa (No. 17), in the symbolism of the Christian grave lamps of Gezer (No. 34). That this symbolism of the Christian grave lamps of Gezer, with which we already dealt in detail, shows a *local permanent tradition* from the megalithic culture period of Amuru, shows the sign connection no. 33, the world or life tree with the cross, which *Macalister* already proves in the 2nd layer (No. 32) as a "pottery mark", likewise $ and As old is the myth of the cross tree in the ("), which is found in the winter-solstice cult caves of the Pyrenean peninsula, Las Palomas, S.-Andalusia (No. 45) appears correspondingly Neolithic. And so old is also the myth in Amuru or Canaan of the son of God and savior, who "hangs" on the world or cross tree, is laid in the stone grave, resurrects after three days from the underworld and redeems all life from death. Peculiar is in the bandkeramic culture of southeast Europe the representation of the tree of life, which grows out of the dolmen, the TT "ur" house, the *or-ca* (p. 217, 256, 260, 263, 284) (No. 7), which we found again also in death cult representations of Palestine: Seal-cylinder of Tell-es-Safi, pl. 155, no. 3, where the tree, is set on the dolmen altar, as in the cre- to-minoic representations. We find the representation exactly in the same way in the tradition of the Germanic house and court tokens (nos. 8-12).

Further we must consider that to the *grave symbolism* (= Jul, winter solstice, A of life) belong: No. 5 (= Taf. 59, No. 3), No. 7, No. 18-24, 27, No. 33-36, 43).

Of greatest importance is now again the tradition of the Germanic Bauemholz calendars, especially the runestaff calendar of Skadinavia (nos. 28-30, cf. plates 44-45), which is characteristic by the appearance of the Hom symbol in the Jul or winter solstice. Let us now see from all later interpretations of an obscured tradition and the usual rationalistic interpretations of 19th century science, we can first establish the following main motif. The Hom appears in the Yule symbolism of the rune staff calendars:

1. individually, and turned down D or up (J ;
2. twice and in ( ) or in X arrangement as year symbol;
3. in 4- or 6-fold arrangement around the year- or face-circle = (^) or^g), in connection with the year-split ® or the year- or "dagsmark"-sign (compare plate 45 under 1.1).

Also 3 horns in form of the three-legged swastika (= rotation by the 3 *cettir* "cardinal points" = seasons) occur, which appear likewise in the rune gravestones of Skadinavia, Sweden like Denmark.

The year splitting scythe is also expressed by Hom with axe or knife or sword (pl. 44 under 27. I, pl. 45 under 1. and 13 I)

The two ( ) or X horns show between them the 6-branched tree of life, the "trefoil" or the 3 points (cf. p. 329), the -|-or the swaddling child (pl. 44 under 25. I, cf. pl. 167, nos. 5-6). the born-again, returned Son of God, whom we already know accordingly in the North American rock drawings, in that triptych representation of Owens Valley (cf. pl. 299, no. 4)[1] .

The equation of the bull homs - because that is what it is about throughout - with the , the "bent", and the two horns (in older correct tradition always represented as ()) with the two halves of the year of the Q, is still recognizable from the alternating forms of the staff calendar without further ado. It results also from the name of the hom: old-Nordic, Anglo-Saxon, old-High German *horn,* Gothic *kaum,* Latin *am,* Galatian *karnon* (xctovov) "Hom", Greek *karnos* (xdpvog) "horn cattle", kymr. kom. bretonn. *kam* ,.hoof of the Einhufer", assyr. *karnu,* arab. /iarwu", Ethiop. Zconi.phoenic. *k-m [=kam);* Hebr. *kam-, kcercen,* aram. *karnä,* syr. *karna* "hom". (Möller: Cf. Indogerm.-semit. Wtb., p. 121); Old Ind. *srn-ga.*

We see here an ancient pre-Indo-European word group, which reaches from Northern Europe to the Near East. The Indian, curved metal trumpet *sriiga* clearly still shows the regressed details of the highly developed metal hammers, the *euras of the* older Nordic Bronze Age: bell, tripartite, etc. Before this cultural creation of the north, to which also the old-Irish and Gallic-Celtic horns and the bent Roman *lituus* go back, lies the stone-age stage of the bull-hammers and wood-hammers (compare the straight, or S-bent *wood-lure of* Skadinavia, the Twentschen "Midwinterhoom" [Taf. 169, Nr. 1], the Swiss "Alpenhom" etc.). I hope to treat this special section of instrument history elsewhere on the basis of material collected earlier. The Irish bronze hammers still visibly show the close relationship with those of the eastern North Sea circle, whose musical importance is also expressed in their highly developed cup mouthpiece. The Irish metal hammers sometimes still have a *lateral* blow hole at the end, as the Natur(stier)hömer have it. For the linguistic context, Prussian *tauris* "bison", Lithuanian *taūras* "buffalo, aurochs", Latvian *tâure* "hunting horn", Hirtenhom, Lithuanian *taure* "cup, goblet", cf. what has already been determined in the 7th main section, p. 186, with regard to the Stiem name, that this word also certifies the Umordian move to the East.

Now, as far as the just mentioned, old-European, Indo-European group is concerned, we find as a semasiological result of the investigation of the Hom name: the "Hom" from the "horned cattle" and the "hoof" of the *equids.* Now it is of importance that in the Jul symbolism the "radiating *ur* 0 or *Q* and A (cf. pl. 44 under 13. I and pl. 46, No. 1, left below) according to *Olaus Wormius* ("Fasti Danici" 1642) still "hoof" is called, namely "ox hoof". In the old-Danish tradition present here probably also lies a memory of the Anglo-Saxon original name of the rune, which is interpreted in the Anglo-Saxon rune song as *Ur-morstapa,* the "Ur in the bog (originally = "sea") stomping", and has still preserved the designation of the winter sun-turned bull. This pre-Indo-European, stone-age *k-r* root, which belongs to a large *k-r* or *k-l* (or *g-r* or *g-l) clan,* designates the "bent", "crooked", "enclosing", "encompassing", as we could already determine it during the investigation of the megalithic cult site of Amuru-Palestina (pp. 81-82, 182).

The Hom, which called at the Julzeit to the celebration and to the Thing, which was emptied as memory of the dead and ancestors with the cultic mead drink and on which the vow was made, the "bent", was a year symbol of the f) and the ( ) = the year split ® , as the symbolism of the rune staff calendar shows. Particularly beautifully the tradition is still expressed in that house mark from the end of the 18th century from Twente (No 31, after communication of Mr. Apotheker Snuif f, Enschede), where the Julhom lies in the fl under the "root" A (yz rune = *vetgrgnstr vida,* of the "winter greenest of the trees") of the "tree". We will come back to this "Midwinterhom" of Twente in a moment in Taf .169. Motivically it is to be noted here only that the New Year's Shom appears equally at the light tree, the 6-|-T arm candlestick of the post-exilic temple:

No. 41 = pl. 171, No. 2. gate lintel of the garden to the house of Sheikh Ibrahim el Midyab at Nawâ, Jolan (p. 411 to pl. 145, No. 3) taken from old ruins there;

No. 42 =Taf. 171, No. 3, former vault keystone in the house of the same sheikh[2] .

Whether these stones come from former cult buildings (synagogues ?) or not is beside the point. In any case here is the representation of the candlestick and its arms, which, like the 7 eyes of Yahweh (pp. 133, 173, 323), symbolize the symbolism of the year of *il-* or "/-God. The tree of light grows from the [1=0 (no. 41), or has the 3-part root rfj = X (no. 42), carries at its stem tip the sun sign 0, or stands between the two suns of the halves of the year. It is significant that the *keren hajobel,* the " Jobelhom", is on the left at the "root" of the tree, thus *before* the winter solstice in the original sense of the symbol. Then on the right is the so-called "palm tree" *lulab,* originally symbolizing the new post-winter solstice greenery. We come back to the Homblasen on the Jewish New Year's day *rösch hä-schänä,* which falls in the autumn (0 Gleichenjahr), in plate 171.

The Hettite cult symbolism is to be mentioned here in particular, because it, just like the Amorite, influenced the Israelite: cf. plate 81, no. 5, the Syro-Hittite seal cylinder (Ward 930), which shows the mother goddess with the water of life in the radiant "Ur" fl on the kneeling bull (p. 244 and 227, as well as plate 461, no. i-4). Two branches emerge from the "Ur" fl as "horns" (= Ka-Zejchen o, V etc., cf. pl. 85) (p. 227). Next to the fl the tree of life.

Let us first follow the motif of the "tree" that grows up from the fl, from the "cave", the "depth", the "waters", the "well".

Tafe 1165, no. i. The hieroglyph or n amensign of the city *Quauh-na uac,* no.ianachCodex Mendoza 24,1, no. ib according to Historia mexicana of 1576, Codex Aubin-Goupil, formed from the sign *quauh* "tree" (cf. Text fig. 77, no. 1), whose trunk has a mouth opening and the sign for "breath, speech, speech" in front of it: *nauatl* "mouth," "round opening," "ring," "speech" (cf. pl. 23, no. 5 and pl. 30, no. 1, pp. 110, 124)[2] . It is the city "at the forest". Here it is necessary to refer to what has already been established p. 278. The word *nauaÜ* "mouth, round opening, ring", "language" goes back to a root *naua* "to speak", which contains a root *na* "to know" (Mayan, Zapotec), in Quiche language family *nao, nau.* It means in Mexican *nauac* "at the lip," "at the

Edge" and is the same word that means as *a-nauac* "at the water, coastal land" (with locative suffixes), more rarely *anauatl* (with appended article *tl),* as *cem-anauac, cem-anauatl* "the whole ring, the whole disk, the earth round", which is flowed around by the world sea. That the y is "tree", the "speaking tree", which gives the "language", reminds of the meaning of n *u (ur, ur),* which was already discussed as beginning of the "language", of the "speaking" = "alphabet" = "calendar sign of the year", pp. 265-266. There is the <■> *u* and *a,* there the "mouth is opened", in the Muttemacht or midnight of the year and of theLife, from which the year and life tree grows up out of the, ‚house of the Tief e",, ‚of the wisdom", "of the power". It is the Sumerian Q or A, cuneiform<(, which -like the Egyptian D- means "10" *(U* or *A, HU* or *HA),* as *èu* the "sunset", "period", "circulation", "turn" as *BÜRO* "land, earth, cave, well" and the^{ü} *Barnas* denotes, also as *U* "house" (akk. *bttu),* "wise, prudent" (Akkad. *liasisu),* "power" (Akkad. *le'u),* "speak, call" (Akkad. *qülu),* and "hand" (Akkad. *gatu)* means (Barton 365). The formulaic connection of D*'^|mdalsdie "depth of the sea," "of the water" we have known in Egyptian (pl. 108, n. 26, pl. 127, n. 25, pp. 212, 265, 318). It is now striking that the Egyptian uses the Julhand and the CI serpent*""^ thus ^2^ *dd* as a designation for, .saying",, .speaking",, ‚speaking from mouth to mouth", since M. R. also^^l alone; cf. *dd-mdw* "word-speaking", especially incult-linguistic mythical relation of speeches of the gods on temple images, of the words which Horus speaks to Osiris. This hieroglyph appears in connection with the world and god tree, the Egyptian "Irminsul", the hieroglyph since the pyramid inscriptions occupied with sound value *dd* as symbol of the "duration, constancy" and as the "column" of the *Uslr* (Osiris), in which the dead (= winter sun) light god was contained. The formula "*ddj*or since the pyramid texts, means then as Rezi
tation note "to continue speaking without interruption" *(Erman Grapow* V, pp. 618, 625, 628-29).

In connection with the Julhand at the f) "serpent of the deep" *^{V} "^{a} |, where the eternal, permanent world pillar is rooted, in which theGodhead is contained, must also be thought of the hieroglyphQr *' (ri),* the name of the light-god, who is in the sun (p. 128, 266, 275) are reminded. The "language" y$^{<>}$ *rd* is the "mouth" *r* thus "sunlight-given" "-0 0 (^-0 sound value ' = "arm", p. 266, see further main part 20)[4] . For the Germanic *Mund* = "hand" and "mouth", see "Aufgang", p. 491.

Plate 165, no. 2. baptismal font from the church of Kareby, Bohuslän, Sweden. The 8-branched Tree of Life with 3-segmented branches or leaves grows up from the f), which is in the 2X3-step stair motif of Mother Earth, an ancient North Atlantic world image, which I cannot treat in this work (cf. Plate 117, No. 4). For further evidence within this former megalithic graves and rock carvings of the Tuatha peoples, I refer here to the likewise medieval tradition of Ireland, the symbol on the Clarsech harp in Trinity College, Dublin (13th cent.): the hand in the f) arch on the same 2 X3-step stair motif, left and right of it the two *dogs* (I), above the hand the Y sign, as in the inscription of El-Hosch (text fig. 52, p. 316), cf. plate 436, no. i (=, ‚Aufgang", pictorial supplement VI, no. 3) and no. 4.

No. 3. rock drawings from a grotto near ancient Tyre, Syria, near the river now called al-Kas- mie. It is the crude pictorial representation of the female pubic as a triangle V, cf. pl. 250, nos. 3-4, the latter idol found by Schliemann at Hissarlik-Troja. As we have already seen, the O in Sumerian with phonetic value *u is* the designation for the goddess^{a} *Istar* the Mother of God (cf. Taf .155, No. i-2). The reproduction of the O bezw. here as naturalistic sign of the

The "female shame" is the direct illustration of the "mother's cave" as "mother's womb" in the later oriental mixed cultures. The inscriptions in this cave at the *water are written* in Phoenician, Aramaic and Greek language and script. Among the Greek inscriptions, one is dedicated to *Aphrodite.* The cave is rightly called a place of worship dedicated to Astarte-Aphrodite. The Arabs still call it the "Grotto of the Pubic Parts". Herodotus also reports that in Syria Palestine he saw stelae on which female private parts (yvvatxd? alöoia) were incised[5] .

Among the attached symbols, we can mention *little trees,* palm branches, a bird, a *hand.* It is the world and life tree, which grows up from the cave, the womb of the mother earth, from the house of the deep and gives the life and the language.

No. 4. representation of the life and mother tree of the mother goddess who gives the water of life to the soul, from the Egyptian Book of the Dead (*Naville* I, PL LXXIII, to chapter 63 A).

No. 5. the same representation after an Egyptian wall painting of the ig. Dynasty (1400-1270).It is the mother goddess contained in the tree that grows up from her womb, from the depths, from the water: in figure no. 4 this is represented by the water ideogram etc. in the □;
In No. 5, the *staircase motif* takes its place, populated by water animals inside, as a suggestion of water. It is the sacred sycamore of *Nut,* the goddess of heaven and death, the mother of all (pp. 328, 360, 387), or of *Hathor,* the mistress of the west, the primordial mother (pp. 314, 337-338), or of *Isis, the* great mother of the gods in the underworld. The arm of the goddess or her body extends up to her knees from the trunk of the tree. Under the tree also appears the Uraeus serpent (p. 360) so on a coffin of the Pallakis of Amon Nuremit[6] .

In the "Book of the Dead" (iog, 3) the Sycamore of Nut is described as "a tree of *emerald green* color, from the center of which emerges the light god *Ré (Ri),* walking above the cloud region". *Hathor,* the goddess of heaven and the dead herself, is called *nbt nhi* "mistress of the sacred tree" (the sycamore, the palm or date tree, the "fruit-bearing tree" *(frugifer arbor) of* ancient Germanic tradition. It is also called the "sacred tree of the groove". To him corresponds motivically the holy iw-tree or the iw-plant of *Isis* at the coffin of Osiris, where the soul (the *Ba) of the* deceased is watered. In death cult symbolism, the iw tree grows out of the coffin. The "greening" of the 'iw plant is the symbol of the resurrection of the *Uètr* (Osiris) and the rebirth of the dead: 'The coffin is greening, the sacred iw plant of Bigge" or

> The iw plant greens in life, When it greens, the earth greens:
> Behold Onnopheris the Blessed, repeats his rejuvenation -.

and similar were the inscriptions.

The sacred tree is the Tree of Life, the Tree of God, in which the winter-sun, underworld God of Light will be resurrected from death, reborn. The *Ba of* Osiris dwells in its branches:,, His mother Nut is the Sycamore, who shall protect him and rejuvenate his soul in her branches. Or Isis pours for the soul bird (escort bird motif) of Osiris, enthroned on the tops of the sacred tree, a donation from the jug used only in mifcÄlibations, using the old archaistic formula still concerning water donations (water of life): "O Osiris, take the water from my hands: for I am your sister, for I am your great consort."

This ancient myth of the)j' = ili tree later appeared in Coptic and Ethiopian syncretism on the Mother of God Mary, in connection with the legend of the flight into Egypt, etc.[7] .

The Occident is still rich in its folk-cult custom in the tradition of that tree of life which gives rejuvenation, through whose caves, roots, crevices one should let the sick, children as well as adults, pass through or crawl through. This tradition is also inseparably connected with the megalithic monuments, the megalithic graves, the *dolmen* as "hollow stone" or "table stone", thus with the n or TT, the *or-ca* (p. 217, 256, 260, 263, 284), the "Ur" of human life and the year of God. And figuratively one draws the sick also by the table or chair legs (= TT), or by the at the end again grown shoots (= fl) of the bramble bush, the holy evergreen bush, the fruit-bearing one, which encloses the stone graves and stone circles, and to which I will return in the next main piece and in my Palestina book. It is the *rejuvenation,* the *rebirth,* the renewal, which is to be brought about with this symbolic action of passing through the 0 *ur.*

The present plate reproduces such an emblematic winter solstice passage, occasional epidemic in the village of Setonje, at the foot of the Homolje Mountains in the interior of the large forest area of Serbia.

The ritual act was initiated by two old women, who must be called *Stana*, the old Germanic-Celtic designation of Mother Earth from the "stone", in the waters cf. pl. 7, no. 17 u. pp. 56-57), a name which is also related to *instead of* "standing still" in the same sense, as e.g. also the Ojibway designation of the "Old Woman", the Mother Earth as "the everlasting standing woman", (Taf. 72A, Nr. 3c - Taf. 328, Nr. 25). These two went to a certain place outside the village, with an old kettle and an old apartment lock with a key, to protect the village from misfortune. The closed lock was thrown into the kettle filled with water and the village was walked around three times, repeating the same action.

Then two farmers dug a cave on the right side of an oak tree, so high that one could comfortably crawl through on all fours. Lengthwise they laid a wide board and at the exit of the cave passage a second one crosswise, so that both formed a T *("tau",* cf. p. 51-52 and p. 295 = end of the alphabet = of the year). In the meantime, an old woman and an old man made the "living fire" in a way that still occurs in the Shar Mountains in ancient Serbia: there, two children, a girl and a boy, between ii and 14 years old, are chosen, who are instructed to make the fire. They are led into a completely dark chamber, where they have to take off all their clothes without speaking a word. Now they are given two completely dry lime-woods in the shape of rollers, which they rub against each other alternately until they ignite; then the ignition sponge is burned on the fire created in this way and used for healing purposes. This way of lighting fires is the oldest and now almost out of use.

So the fire was also kindled by the two old men and set up on both sides of the tunnel. When everything was ready, the woman with the kettle stood at the right side of the entrance to the fire and the woman with the lock at the other end. At the exit on the left a farmer's wife positioned herself, in front of which a large pot of milk stood; she handed something into everyone's mouth with a wooden spoon; on the other side stood a pot with melted lard, in the surface of which everyone crawling through looked. Then a third peasant woman made a cross (= "new year") on the back with a piece of charcoal. When all had crawled through, each one put some of the glowing coals into a pot and hurried home to light the fire on the stove with these glowing coals.

then they threw some of the charcoal into a vessel with water and drank it to be immune to the epidemic 7".

The people who crawled under the "root of the tree" through the *yr* or *ur*, like the children, are born again, entered into a new "year" = "life" with the "new fire" = "new light".

As examples of the Germanic-Christian syncretism, the year, world and life tree of God as a symbol of emeuerung in the cult of the dead, are only mentioned here.

No. I. Tombstone from Alnwick Abbey, by Loreta de Botry (late 13th, early 14th century): the world column bearing the with the 8 points grows up from the A in which the + ("year") rises on the *staircase moiiv of* Mother Earth.

No. 2. tombstone from the church of Bakewell, Derbyshire: the world column bearing the ij; with the 8 points and the $ *odil* "Life of God" sign, growing up from the *staircase moiiv of* Mother Earth.

No. 3. coffin lid from the church of Milton Bryan near Woburn, Bedfordshire (late Anglo-Saxon): the tree with the cross of the "Mittzeitstätte" and the 4-fold Schiangen braid ornament (see pl. 187, nos. 2-5).

No. 4: Fragment (lower part) of a gravestone from the church of Bakewell, Derbyshire, cf. no. 2. At the "root" of the "tree" is the midwinter horn, the "Keren". And herewith we come back to the motif already introduced in plate 164, which also forms the leitmotif of our main piece, - to the Julhom.

No. 5-6 (cf. pl. 44) are the mentioned examples from the staff calendar, depicted in. "Nappies wound" new or reborn child of God placed in the "horns" (of the "manger", the "Ur") : cf. pp. 142, 265 and 284, pl.40, no. 7; p. 174, text fig. 29, no. 2; text fig. 47, no. 6 and p. 299 and text fig. 49, no. 5 and p. 303, respectively).

No. 5: The child in diapers, the two "year" ovens () and the "year" cross -)- (after *Rudbeck),*

No. 6. the swaddling child and the two "year"-horses, of which the right =the rising half of the year is *radiantly* represented (runic calendar staff, walking stick, from the year 1595, in the Mus. Leeuwarden, Friesland)[8] .

Since the Jul- or Midwinterhom thus announces the turn of light or life, it must also bear the pre- jul hieroglyph of the breath or life of God, the *oör, od-il,* $ or Ä, the 23rd rune. In fact our Germanic house and court marks, also in the coats of arms, still frequently show this connection of Hom and Ä. That the £ originally does *not* represent the carrying cord of the Hom, as it appears indiscriminately in heraldry since the 16th century, in which all tradition then died out, results from the medieval evidence of the same or related heraldic signs. The Hom then does not "hang" on the Ä "string loop", but the Ä lies loosely *on the* Hom!

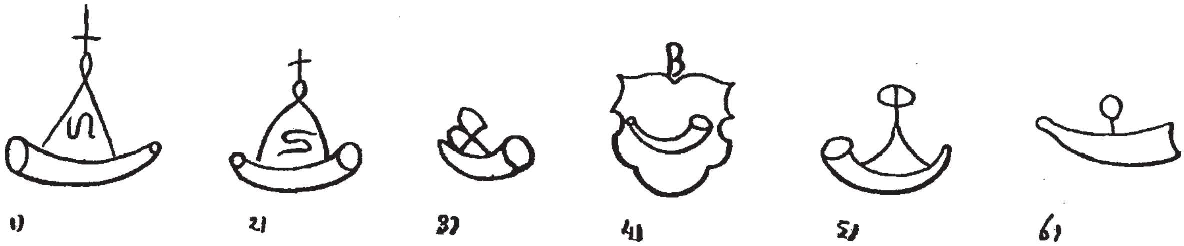
No. ii. Coat of arms of the Prince of Orange, No. 12 of the Duke of Oringen, No. 13 of the Count of Urach. In general, we can say that all the families with the primordial syllable as the stem of the clan name have the bull's head or the bull's hom with the Ä bow placed on *it*, i.e. in the medieval monuments. Let's compare with this the house and court marks:

No. 7 Brussels 1588 (Briquet 7836); No. 8 Brabant 1590-99, Kortryk 1597, Bruges 1601 (Briquet No. 7837-40): the Höm with the Ä bearing the.

No. 9. Constance 1471, further southern Germany late 15th century (Briquet 7777), similar Sion 1388 (Briquet 7732), Perpignan 1399 (Briquet 7754), Ulm 1453, Memmingen 1462 (Briquet 7774-75); the R is loose on the hom.

No. io Schaffhausen 1433 and 1477, Montfort 1440, St. Gall 1433-49 (Briquet 7769): the open form of the R loop on the horn (vgLTaf. 44 under 13. XII, pl. 82 A and pl. 232, nos. 9-11), which was later interpreted as "scissors" in the unsuspecting rationalist exegesis. In house marks of Draguignan 1548 (Briquet 7848) and Perpignan 1460 and Draguignan 1469 (Briquet 7849), respectively, the *snake* is then still depicted in the R which bears that (text fig. 81, no. i-2, cf. pl. 123, no. 5 and pl. 116, no. 3 as well as pl. 227). The house marks confirm in their formula property also further unambiguously and clearly the winter-solar connection:

Text fig. 81, no. 3, Wangen 1520, Memmingen 1521, Nördlingen 1522 (Briquet 7782) and no. 4, Bromberg 1591, Ratibor 1594 (Briquet 7865): the horn (= f|) in the "zweiBergen" cn or B (=00' cf. pl. 93, nos. qe-f, 10 and 22); no. 5 Geneva 1547-55 (Briquet 7830): the horn and the "year" (D cf. pl. 65. no. 6 Valence 1546 (Briquet 7829): the horn and the rising sun |, cf. pls. 69 and 71.



Text fig. 81

That we are facing ancient North Atlantic customs is evident from the monuments:

Plate 168, n. 1. the sacrificial procession for the feast *Quauitl eua* "the trees rise", the Mexican first annual feast *(All caualo),* according to the Sahagun Ms., Bibliotheca del Palacio. It is that feastwiththechildrenopfemandthe rain gods.the *Tepictoton or* TZaZogwe.fromtheschonimii. Hauptstück (p. 325) the speech was. With the feast, which takes place from February 1-20, "began the counting of the individual twenties, which together form a year, and the five days, which are supernumerary. On this day the little children, called "human sacrifice strips" *(tlacateteuhme),* died there on the mountains. - And when the sun is setting, (there is) the planting (according to the four cardinal points) in the sand of the sacrificial strips. -And there was a procession, and the old (priests) from the TVaZoc temple led and participated in the procession. They carried on their shoulders their sacrificial strips (the poles and the children to be sacrificed). - It was said that they were a much appreciated sacrifice, that (the rain gods) received them with joy, asked for them, were satisfied with them, were satisfied by them, that abundant rain then came down"[9] .

From the details of the feast, which *Seler* has explained to the text at de Sahagun[10] , the following is motivically important for us: the priests of Tlaloc are dressed in the winter sun-turning water colors, painted black, in blue wamse *{ayauhxicolli}* and hold in the hand the copal bag *(xiquipilli),* with the -}-bzw. X ornament, which also the sacrificial stripes *(teteutil),* images of the mountain gods *(Tepictoton VLSW.'),* have. The "processional flags", the poles *(matlaquauhpitzauac)* to which the sacrificial strips *(amateteuitl')* are attached, are of different colors: the upper strip white and black, with the round cut and the © sign, is the one for *QuetzalcoaiT,* the second and lowest is painted blue, among others. for *Chalchiutlicue,* among others (pp. 289-290, and 424); the third, red and black, with the crosses of rubber painting, refers to the *Y o(u)altecatl,* the one in northern of Mexico, located near the present Villa de Guadelup. The clothes of the sacrifice to the *Yoaltecail god*, the "nocturnal" god, were black and red stripes. They are the colors of *Tlillan tlapallan* "land of black and red color" (= of the writing), where Quetzalcoatl *tonatiuh iixco* "was raptured before the face of the sun", over thesea (pp. 107,388), again riteof child sacrifice arose only in the time of the decline of the ancient Toltec culture in the great famine of the year "7th rabbits", called the, ‚7-rabbit suffering of the Toltecs" *(mochicontochuique yn tolteca catca).* According to the Popol Wuhist *Yolcouat Quitzalcouat* the "God of the Mexicans". We have in Plate 23, No. 6, cf. in, this yo(w) "ZZi-"night"-god kennengelemt, a symbol figuratively represented by *Quetzalcoatl* and *Mictlantecutli,* as the life and death of the winter solstice, back to back. It is the symbol *youalli eecatl* "night and wind", which also denotes the invisible, shadowy (= underworldly, winter solstice) Tezcatlipoca. *Youalli* "night" is in the midnight (= winter sun-turned) world picture in Codex Borgia Taf. 26 the back-vise of the dead god, *below* in the *south, youalnepantla,* the midnight eye (cf. p. 281)[12] . It is *Youal- tecutli,* the lord of the night, the sun god in the night = *Tzontemoctli* "below".

According to Sahagun book 10, chap. 29, § 3 the *Naua* or *Nauatlaca* worshipped this god *youalli eecatl* "night and wind" and in book 9, chap. 6 it says: "the god with 3 names, *tloqué nauaqué* "the lord of the on and the lord of the at (= the immediate vicinity, who is always and everywhere present), *Üalticpaqué* "lord of the earth's surface" and *in youalli in ehecatl* "the (god) who is night and wind[11] .

The designation of the Quetzalcoatl, the yoZ-god, say - the /"Z-god, as "night and wind" is only explicable from the winter-sun-turned-mystery of the mid- or muttemight, when the Ä *„od" is* in the calendar and the snowstorm, the Julsturm, the *breath* or *Odem of* the *Od-god* (the three-named, who gives the, people the new life Ä *„od" (*pp. 161, 252), goes over the earth and leads the dying, underworldly son.

In the first of the Mexican annual festivals, *Quauitl eua,* the winter solstice cult symbolism is also still clearly evident. The priests blow the snail-twisted conch shells *(tecciztli* or *tecuciztli')*, which are also blown at midnight to call the priests to mortification. This shell-hom is itself a sun-course-symbol and denotes that which is closed in the house, the womb, the birth (also of the moon-god). It is not surprising then that we also find the Ä as a symbol in this "Jul"-sacrifice, where the "Jul"-hymns are blown.

Plate 168, no. 2. shoulder blanket pattern *(olpiyauque)* of the children to be sacrificed at the feast of *Quauitl eua* (Ms. Biblioteca Nationale Firence): the R signs are arranged like the solstice points of the or X " year" hieroglyphs; cf. the Quetzalcoatl image. Pl. 119, no. 5a.

If we now summarize the fragments of the Mexican tradition, the following overall picture arises: the conch shell horns, which sound at the first annual festival "the trees rise", the post-winter solstice, among other things for the *Yolcoatl Quetzalcoatl,* are the horns, which are otherwise blown at the midnight *yo{u)alnepantla* (p. 281). The hieroglyph *yo{u)alnepantla* "midnight", the night eye surrounded by curly darkness, appears above the sign *aoztotl,* the water cave 0 , as a formula compound (pl. 80, no. 6). From this water cave fl "rises" the tree of life, the life plant, the agave (Taf. 134, Nr. 3, cf. Taf. 154, Nr. 4-7), in which the mother earth is contained as the life water donating, like. the Nut, Hathor, Isis, the Baba-Istar, the Maria of the Christian-Germanic syncretism etc.. In the ß, at the root of the tree, is the Yule or the child suckled by the Mayauel or the Chalchiuhtlicue, as the manifestation of the Mother Earth. The center power horns, which are blown at the winter solstice passed, are supposed to bring the fertility, the Ä of the new year, or X.

Unfortunately, the given framework of the investigation does not allow me to go further into the connections that become visible here. For the corresponding old-worldly evidence, reference is made, among others, to:

No. 3. crystal seal from the Idaean Cave, Crete (p. 218). The place of discovery is of importance because *Zeus Labrandeus,* with the "labrys" M , is said to have been born there. The "labrys" N forms with the Ä sign, also in the open form of the loop, a fixed formula connection of the Creto-Minoan cult symbolism, see Plate 257, nos. 4-5; or the "labrys" appears with the snake (Plate 262, nos. 2-5). Likewise, the "labrys" x appears there on the rune between the horns of the winter solstice bull, or with the tree of life of the dolmen altar, the clan altar, which I will treat in my Palestina book (see pl. 271, no. 3; pl.460, nos. 18-20; pl. 463, nos. i-4;; pl.467, nos. 3-4). Here, the Hom attachment is placed on the altar, as a winter sun symbol of resurrection, and bears the 3 little trees = Y (cf. pl. 275, nos. 4 and 8). Under the altar the 6- or 5-pointed star ("drupes foot", cf. 6. main piece). In front of the altar the priestess blowing the shell hom; behind her the 8-branched tree of life. That the scene belongs to the "high mass" of the winter-sun-turning cult action, will be further proved in my Palestina book on the basis of the Creto-Mycenaean seal pictures.

The representation of these seal images leaves no ambiguity about the details of the wind-sun myth. The dolmen with the Hom attachment, at which the three priestesses (= *Disir, Nornir)* appear, is in the water. Also the Indian tradition knows the snail trumpet (= shell hom) *Sankha* still; it is blown by *Shiva* at the end of all times, like the Gjallar hom of Heimdalls at the *Müs-pell:* but the world turn is again the macrocosmic Jul. For the winter solstice meaning of this helical hom, the spirally wound shell, in Indian cult symbolism, cf. also Taf. 245, No. 6. Correspondingly, the helical hom or the shell trumpet appears in the Indian cult of the dead: the Visnudüta's, the messengers of Visnu, who fetch the souls of the Visnu worshippers, hold the *Saitkha in their* hand[15] .

Therefore, in the obscuration of the later Greek mythical tradition, the "god in the waters", therefore man-fish, in the eastern manifestation of *Triton,* is also owner of the "trident" ff, and especially of the conch trumpet, with which he is also said to have put the giants fighting Zeus to flight, a winter solstice myth, like Thor's fight against the Frost Giants. And accordingly Pârvati, Siva's wife, defeats with the help of the shell-home *(sahkha) of* Visnu, the giant *Mahisa-asura,* a designation also for Soma (p. 327/328) as the "mighty", the "buffalo" (= bull), *mahisa.* The winter-solar relationship is likewise secured with it.

The hom as a symbol of the mother power, the mother earth, is one of the oldest cult symbols known to us. And already in this ancient time it may have had its double use as a vessel and sound generator. As it still appears in the jul symbolism of the North and in the staff calendar : the emptying of the julhom is a sacred act, as a symbol of the power drink for the new light and the new life, as for the dead. That Hom, bringing the sleep of the night, is a microcosmic simile of the year's cycle: in this sense, Hypnos and Somnus appear in the Greek and Roman illustration with a *horn in the* hand (Serv. V. A. VI, 894) and wear a *black* robe, with a *white one* over it (Philostratos I, 27).

No. 4. rock sculpture of Laussei, in the Dordogne near Marquay: at this "abri" as "entrance" to the "mountain" the All-Mother Earth is depicted, with *lowered left* arm, the head turned right to the *raised right arm* with which she lifts a bisonhom (cf. pl. 273, nos. 3-4 and pl. 284, no. 31).

The rock image belongs to a cult site of the Aurignacian, the symbolism of which we have already discussed several times in the La Pileta cave (pp. 347, 361, 377-378, 391).

The petroglyphs and rock paintings in the cult caves of the later Neolithic cultural epoch, the 'Thule' culture of Magdalenia, are found in North African spread in the f els drawings of the Sahara Atlas. The permanent tradition in the Neolithic cult symbolism of the Pyrenean Peninsula and North Africa extends in the latter area as a Libyan culture up to the Berber one of the present and forms equally the basic chord of the so-called "Punic" funerary symbolism. As examples are mentioned here:

No. 5 Punic tomb stele from the ruins of Mactaris (Maktar): the mother earth and source mother *Tanit,* in the Y arm posture, raising the sun in her *right* hand *(ra-ka* motif, pp. 262, 275); next to her the Hom and the $ OiüZ sign. Above, the Neupunian funerary dedication script the 8-pronged solar year image ("dagsmark", "tonatiuh", "llu âamas" etc.).

No. 6. On the motivic concurrence, the house mark from Geneva 1492 and Upper Savoy (Briquet no. 7852): the Hom bears the older and younger od rune $ and Ä.

No. 7. Punic tomb stele from SidiMecid (Mus. Constantine): *Tanit* in Y arm posture; under the *{not* crescent moon!) in which is the sun (sun in the „Ur" motif, pl. 69); beside her the „ Jul- hand" of the god of light (cf. pl. 138, nos. 27-28); below her the Ä sign, which she carries as escort of the dead, like Hermes psychopompos (plate 405, no. 4), on the staff as symbol, so-called, "caducaeus"- staff (cf. plate 138, no. 8, 10, na-f = plate 153, no. 19, 24, 25).

No. 8. Punic-Roman votive stone from Tubemuc (Henchir-Tebomok), Mus. Alaoui: the mother *Tanit* in the Y arm posture, with the $ sign and the tree of life.

No. 9. Punic-Roman votive stone, site of the same. The mother *Tanit* in Y arm posture raises the hom stylized as "u" above the head high, in it the 6-leaf star in the O = ® -.

As the monuments clearly show, the mother earth with the hom brings the life $ or Ä again and the new year or (^ from the m, where the "one hand" of God is.

This Libyan permanent tradition of the North Atlantic rock carvings and megalithic culture area of North Africa of the Punic and Roman times now joins completely the Eddic tradition from "ultima Thule". The Mother Earth, the Mother of Heaven, the Mother of the Dead, the "Lady" *Freya,* as she is called in one of her manifestations, is the one who gathers the souls of the dead *inFölkvangr.* She *-is* called *Horn* (Gylfag. 35, Skaldsk. 37, 75). Her spouse is *Odr,* the(W god whom she verkett and whom she mournfully seeks and weeps: it is the same myth as of Isis and Osiris, Baba- Sarpanit-Istar and Bel-Marduk, or Etat and Tamuz-Adonis, etc. Here, too, the symbolism of the rune-staff calendar confirms the ancient tradition, since on 22 XI a weeping woman with horn- attachment on her head with the (^) and the bull appear, but on 23 Dec the 'P or T hieroglyph or the "anchor" (= or J,,, cf. p. 398) with the arrow = T or "bow" = ß (cf. pp. 209-210). *Odr,* the "spouse" of Freya, is not God-father in the Ä *od-* month *(Odin, Wotan* or *Wodin* etc.), but the son of God, who then hangs on the "windy tree", he himself, given to Odin (Havamal 138). Freya is thus the "mistress" to whom the dead enter, whose symbol is the Hom and *'s.* (and), which is "connected" with the Ä *odr,* the 23rd rune, the calendar beginning sign of the previous year's month (cf. Taf. 285).

This "Hom" of the sky and light god *Heimdall is* now, as we have seen, under the root A of the sky-high holy tree (Vol. 27). *Heimdall* is, like Agni, the white god *(hviti âss, hvitastr âsa),* born of 9 sisters, virgins, at the "edge of the earth" (Hyndl. 37, Gylfag. 27), like Agni born of 7 sisters in theWassem, in the "house of power", which is itself is also called "son of the power" (p. 349). Also of *Heimdallr it is* said: "the earth power was it, which fed the noble one, ice-cold sea and the boar blood", Hyndl.39-40 (for the Julebervgl. p. 311-312, 360). And in Hyndl. 37: "One was born in primeval times, *ramm-aukin* "powerfully strengthened" (literally „.ram-strong", Anglo-Saxon-Dutch. ram"), from the tribe of the gods, He, theSon of God in the ram (cf. "Rising", p. 381), like *Thor, Tyr, Ullr, Odr* and *Freyr* only seasonal or stembild age manifestations of the Son of God and Savior in the solar year, is the father of all human generations (Rigs j>ula, Voluspâ 1, Hyndl. 39).

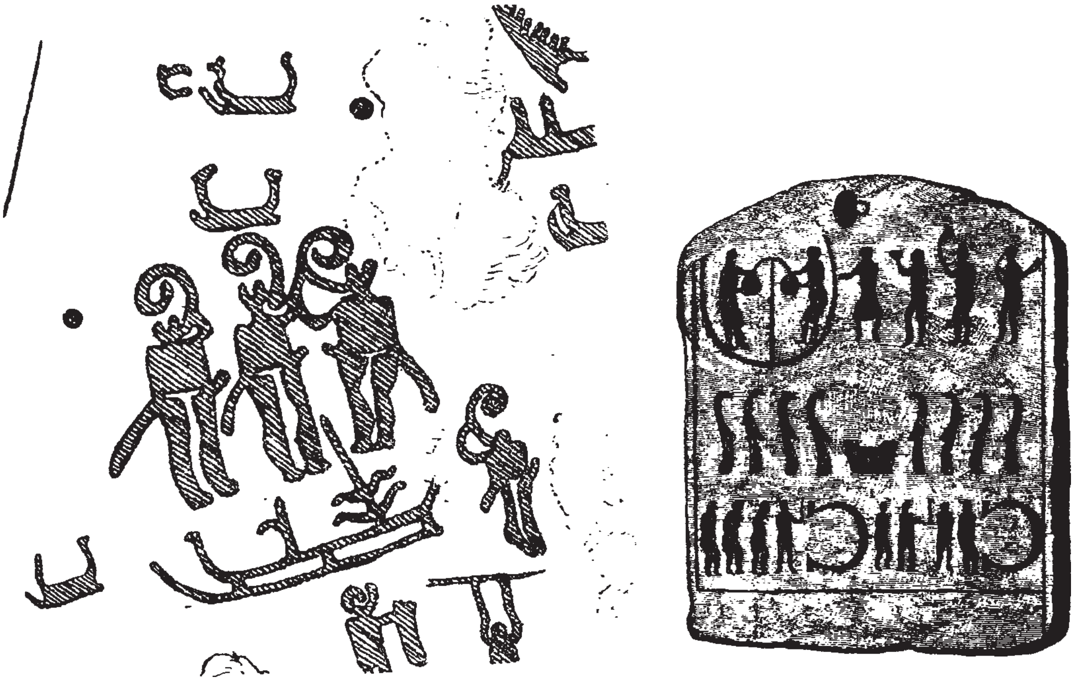
The "Hom" of Heimdall, which is hidden under the "root" A of the >|c "tree", is known to us from Gylfag. 15 also known as the *Gjcdlarhorn,* the "loud-sounding" one. It is in the world well, in the *Mimisbrunnr* (Fjolsv. 20, Vsp. 28, Gylf. 1, 68, 190), in which the world tree *Mima- meidr is* rooted, and in which *Mimir's head,* the source of wisdom of Allfather, the R o<Z god *=Odin,* dwells. In the *Mjmis well* is also the "one eye" of Allfather (= the winter sun, underworldly sun) as a pledge. And *Mimir* is therefore so "exceedingly wise, because he drinks the water of the spring from the *Gjcdlarhorn*" (Gylfag. 15). It is the winter solstice myth of the R in inexhaustible, rich alternation of motivic-symbolic arrangement, which is also present here again, as in the blowing, of the horn by Heimdall, when *Ragnar0k,* the downfall of this world of gods, approaches. Because this world and gods downfall reveals itself as macrocosmic winter solstice, as once the world emergence: it is a world age section.

The winter sun use of the horns is assured to us for the nordic prehistoric times by the south Swedish rock drawings. In the rock drawing from Kalleby, Tanum (text fig. 82, no. 1), four "horned" wind players with turn- or S-turned *luren*[u] and *horn helmets* or *horn* head masks appear at the ship with the year or tree of life (cf. plate 160B, no. 6). The figure (?) standing on the ship in front of the tree holds the crozier, as in the procession in the rock drawing of Hvitlycke Soldattorp, p. (40), note 26 on the 8th main piece cf. pl. 57, no. 4. Hereby the winter-sun designation would be further secured. Another evidence is the depiction on grave plate 8 of the well-known stone grave of Kivik, Skåne (text fig. 82, no. 2 cf. p. 219). In the upper right corner two blowers with fl or (J bent horns appear, in the second row 8 priestesses, four each („dagsmark"-number) at the altar with the *hornau]scdzl* Below bound or veiled figures in front of a Q "Ur"-shaped cult site. The whole is a death cult representation, death sacrifice (?) of the Indo-European time, probably already with eastern cult impacts.

The cult of the dead, however, is a symbolic, winter-solstice act. The blowing of horns or tubas was still common in the Roman funeral (Hör. sat. I, 6, 42, cf. Pauly- Wissowa XI, 263). In India, at the death of a member of the southern ra caste, two tubas in *minor thirds are* blown in constant alternation from the moment of the passing until the conclusion of the funeral ceremony. The tuba carries in Indian the "Hom"-name, sanskr. beng. *karanâ,* hind. *qdrnâ* etc., Arabic *karnâ, qarnâ, qarn,* etc. (cf. p. 433), while the descendant of the or S-shaped Nordic bronze lure in India is called *rana-sringa , "war-horn"*[18] .

From this won basis the further tradition in the Germanic cult custom lights up now clearly.

Plate 169, No. 1 *Midwinterhoorns,* bent wooden hammers made from two halves, from the old Tubanter country, Twente (Mus. Oldenzaal and Bentheim). On the first Advent Sunday at the beginning of dusk, the farmer boy fetches his "midwinterhom", also called *dwerthorn,* lays it on the hag, squats behind it and begins to blow, every evening until Weihenacht (Ems-, Münsterland, Tecklenburgsche)[i6] .



Text fig. 81

No. 2. midwinter horn blowers in Twentschen: on the night of the 24th of July, the bent wooden horn, now often made of sheet metal, which originally had a mouthpiece made of elder with a *lateral* blowing hole, as a "transverse horn", is blown above the *well* (cf. on this the Low German name of the Christ *Child* as *Bornkind).*

No. 3 Frisian *Sint Steffens hoarn* (Mus. Leeuwarden). Another, now extinct example of the old Germanic wooden julhom, blown from the tower or gate on December 26 (St. Stephen) (cf. pl. 44 under 24. XII). The blowing mouthpiece is modern modification (17th century). The St. Stephen's horn announces the birth of the child of God. The ancient custom of horse racing on this day (hence Stephen as the patron saint of horses) and the sun-run symbolism in the relevant Nordic tradition of this "saint" can not be further discussed here[17] .

No. 4. horn from Småland, Sweden, later reworked to powderhom (16th-17th century ?). The symbolism consists of oil-leafed stars in the O and Ä runes arranged as 0 = XX. The loop of the k contains the sun (see plate 227B). They are the pre-winter sun-twisting runes >0< and k, the 22nd and 23rd rune of the long runic series, whose formula connection we find in the ig. Their formula connection we will know in the ig. main part (Taf. 196).

No. 5. coat of arms of *Hoorn* (!) in West Frisia on a so-called. Baardmannetjeskruik" with inscription "Jan Allers" (16th century ?), "discovered" by me in 1924 in the museum there: the coat of arms, which is held by the "unicorn", the horse with the sun hom, shows the curved Stephens or midwinter horn, on which the k orf rune lies large.

Plate 170. no. 1. drinking hom of West Frisia, 16th century, with a later silver mount of 1684 (Mus. Leeuwarden). The end of the inscription reads

- ende een horn op den hant, dat is het
Wapen van Westfrieslant.

The coat of arms mark, the "tree" growing up from the XX, the -ing rune (note 16 to the 12th main part, see further main part))(C, with the "Mittzeitstätten" cross (see plate 142, nos. 21-22), symbolizes the old tribal name of the *Inguaeonen,* according to Pliny (N. H. 4,96) the first people of Germania ("gens Inguaeonum, quae est prima in Germania"). On both sides of this "family tree" the "theophore" name of the donor (?) *Tirdt Tyerds,* New Frisian *Tjeerd Tjeerds.* Note the figure in costume of the 16th century holding 'in the raised hand the "apple" (= the sun globe) (compare pp. 262 and 275, as well as plate 342, especially no. 22 for the younger Nordic tradition). Above the *Julfisch* Cf. for "fish" and xx resp. $ pl. 138, no. 5a and 5b.

No. 3.'Altes Wärterhom in Besitz der Verlagsfirma Erven Fr. Bohn, Haarlem, datiert ,.Anno 1706." The horn shows as symbolism the 6-stem in the O (=®) and above the band with the year dasß with the sun in it (cf. pl. 168, no. 7 and pl. 169, no. 4).

No. 4. old keeper's hom, Mus. Assen (dated "Anno 1715"). with powerful radiating sun discs, also in meandering form of the rays; among the other symbols, among others, the Y sign.

Plate 171, no. 1. Hom, anno 1696, Museum Meldorf, Schleswig. An interesting piece of the ger- manic-Christian syncretism and their permanent tradition. On the Hom the 6 branched world and life tree with the Y crown is represented; the branches are each again 3 part Y. On the tree left and right Adam and Eve, originally = the human couple asking for child blessing (cf. plate 145, no. i and 17th main piece): hence theY branch or shoot in front of both with the sun apples. The snake hangs as Ä "loop" at the middle of the tree: trunk and branches form with the loop rounding the (J), in which the "apples" appear as the solar turning points ° §. For the permanent tradition of the motive of the Ä "snake" at the "tree" in the Germanic symbolism, see Taf. 174, Icelandic chest, 18th century.

The conclusion of the short investigation of our main part shall be the Israelite-Jewish tradition of this motif of the "people from the west", which we already touched upon in plate 164, nos. 40-42.

Plate 171, nos. 2 and 3: Plate 164, nos. 41-42 are the stones discussed there from ancient ruins of Jolan, on the Sea of Galilee, east of the Jordan, which show the lampstand from the temple of the post-exilic period, the tree of light with the 6 branches In no. 2, the one growing up from the Fl bears tree the sun O at the top (cf. pl. 162); the New Year's horn, *keren hajobel* (from Arab. *jubal* "ram"), is on the autumn side to the left of the tree. The stone has a peculiar swastika-meander-like border (cf. p. 248), to which also the 8-spoked turning wheel in the right upper field agrees, as determinative of the yearly sun course. In the lower corner fields the water of life vessel.

In No. 3, the New Year's Shom is also on the autumn side, before the winter solstice, at the dl root of the tree of light; to the left and right of the same, the two suns of the halves of the year; to the right, the palm leaf as a symbol of the new green, the rising half of the year.

No. 4: Fragment of a synagogue shrine from Ashdod. The light tree with the 6 4-1 branches and the 3-part ||i root, on the left of it the New Year's shom, on the right the palm leaf, enclosed in the greening annual wreath.

No. 5. glass bowl with image of the temple (3rd-4th century AD). Between the columns a representation of the tree of life is visible, with the solstices o ° (cf. plates 139 and 140, as well as plate 141, no. i, and plate 95, no. 10); in the pediment, as it were as a crown, a small tree with 6 -|- i branches. In the foreground the *6* -f- i branched candelabrum.

No. 6. gold glass: the opened Torah shrine, in front of which the 6 + noisy candlestick with the O or sun ornaments (cf. no. 2) stands, between the two lions (= Sumerian *ur-ur* = D (1. pp. 219, 231, 320,339). The tree thus grows up from the f| p, like the world tree of Shamash (cf. pl. 95, esp. nos. 2-5 and the Christian funerary lamp of Gezer, no. 10; pl. 99, nos. 6 and 8). The hom is located here on the right.

The Jewish New Year lies approximately in the autumn and spring equinox: it is the younger 0 year, which replaced the also Old Sumerian winter solstice year es ©. The blowing of the New Year's horns was the task of the priests (Lev. 23, 24, cf. Num. 29), who also had to provide the holy candlestick (Ex. 27, 21) and to pronounce the blessing over the people (Num. 6, 22L). The apotropaic meaning of the blowing of the rams' hom (scÄo/er), which was connected with the original winter solstice cult custom, to scare away demonic powers, is still preserved in the old Palestinian peasant belief[17] [18] . The New Year's hom as a cult symbol shows in the details of the tradition direct relationship to the Umordian Julsymbolik, which had come once with the "people of the west" and the big stone graves to Canaan and in the time after the exile again completely came to the breakthrough, possible under Amoritic-Babylonian and Persian influences.

Also here it shows how completely dependent just the Jewish religion is on the north and west, as the source, from which once the motive of the world and year tree, the light tree with the Julhom reached to the east. We will follow this trace to the end in the next main part, in the symbol of the cathedral tree or cathedral shrub, which "burned" and nevertheless did not consume itself and in which the eZ-God, the Jähu, was contained; further in the symbol of the tree of the life and the knowledge with the snake, in the so-called paradise legend, from which, according to J ahwistischer priest speculation, the fall of man originated and finally still the Christian redemption doctrine derived.

17. MAIN POINT

The winter solstice snake

or the two year snakes on the tree of the year or tree of life

Hith this we come to the last part of our tree of life investigation.Concerning the motivic systematics we would like to explain

A. The simple snake on the tree.

i.= the winter-sunny snake = D, the general motif; the snake therefore occurs many times as a water-wave line, etc.; likewise it appears horned

2nd = the midsummer snake = thunder or lightning and rain snake, E or tf motif: this is the rarer form

B. Two snakes on the tree = the two halves of the face circle as the solar circuit, also in the sense of the solar arc year, () motif The derived forms*fi*or § and or $ will be discussed in the next two main sections

Plate 172:*The winter-solar snake in the water or the two "year" snakes on the year-res or tree of life*

The other sign compounds (determinatives) are: the sun (nos. 1, 3, 4-5), the 4spoked world or year wheel cross (no. 3), the ßspoked year wheel ("dagsmark", no. 2), cf. also plate 112

The sun appears at the "root" of the trunk (nos. 3-4 = winter solstice) or at the "summit" (no. 5, with the water ideogram M, cf. main section 11). For the rock drawing of Gra- pevine Canyon, S. Nevada, no. 2, cf. pl. 11, no. 14, pl. 125, no. 14, pl. 149, no. 20, pl. 153, no. 7, pl. 158, no. 15, pl. 219, no. 9, and pl. 280, no. 7; for the one from Rattlesnake Canyon, Califomia, no. 6, cf. pl. 125, no. 4 and pl. 219, no. 20: the god with the lowered arms and the as well as his "arrow" hieroglyph J" with the 5L

No. 7, the pendant from Hjr/rring, Denmark, is the oldest evidence for Northern Europe = pl. 160 B, no. 2 resp. pl. 359, no. 4. No. 8, the rock drawing of Ed-Hadji-Mimouen, Sahara Atlas, shows two "tree" representations, an öästigen "tree" with downward or lowered "branches" T or J and another tree with 4 branches (= roots) downward and vierÄsten upward, in addition the yearly ideogram of the 3 concentric circles with the snake and the (J-sign (see plate 108, No. 12).

The vessels from Troy II (Vorgesch. Abt. der Staatl. Mus. Berlin), which bear the "Hom" of our "Mistress" of Mother Earth (pp. 425-427), show the tree between the two serpents (no. 9), or the one serpent on the tree growing up from the *c*\ or handle (no. 10, cf. pl. 164, no. 24), as we find it again on the Hittite seal cylinder (no. 11, Weber 278, 3 mill.); on this last cylinder, to the left and right of the tree between the two serpents, are two bucks (the pre- and post-winter solstice one) and behind the latter the ascending aar (pp. 233,236, 272,299,310,419,421).

Plate 173, no. 1. seal cylinder from Tello: the snake at the stem of the tree of life and God, which emerges from the sunrise, cf. plate 147, no. 7: on the left the Son of God and Savior in "battle" with the pre-winter solstice ram; on the right the lion (wr = AR), which overcomes the post-winter solstice ram.

No. 2. seal cylinder (Délégation en Ferse XII, fig. 322): the pre- and post-winter solstice Yule log on the tree of the year or tree of life, around whose trunk the serpent winds; the Son of God and Savior with the raised crooked wood in battle with the pre-winter solstice Yule log; above it the solar year sign, the four-pointed star in the O = ©> symbol of the Samas (cf. Pl. 35, No. 8-9); in front of him the escort bird (swan, goose?).

No. 3. seal cylinder from Fara(?) (first quarter, 2nd millennium, Weber No. 539): the horned serpent on the tree of life and the J^2 ***Yes-sign*** with 5 rays or rungs, cf. pl. 47, No. 2-4 and 27. The counterpart is the seal cylinder pl. 130, No. 6: the god (Sagittarius) in battle with the horned serpent on the tree.

No. 4. seal cylinder (Ward 710): the dragon with the winter sun-turned-taurus (= R); on the left the deity with the ^sign on the tree, the Baba-Istar, etc. (cf. pl. 155, no. i and pls. 274-275). The inscription "may be sophisticated" -means ***Ward.***

No. 5. Hettite seal cylinder, with Cypriot influence (Contenau XXXIV, 242): the human couple at the 6 J-troublesome tree of life with the 6 J- i sun dots as "fruits" = :< (cf. plate 140, nos. 3-4), on the left the woman, behind her the R-serpent.

No. 6 Babylonian seal cylinder (Ward 388, Weber 429): the pair of gods or men at the tree of life, on the left the woman with the life-bringing serpent, on the right the horned man as bearer of divine power.

The 6 -(-leaf tree of life with the fruits appears also in the seal cylinder Ward 389, at which two women stand on each side, who have touched the fruits: the left one hands a picked fruit to a third female figure standing behind her. Between them three other small trees, two to the left and right of the large tree, the right Y shaped, and two escort birds (geese, Swans?): the 3 priestesses at the tree of life correspond completely to the Umordian tradition p. 225).

No. 7. funerary stele, mosaic in the museum of Alaoui, post-Christian, Libyan-Mauritanian tradition: the tree of life with the trefoil (= Y)> on the left the woman, on the right the man, whose heads are in the Q. The snake bends towards the woman, next to whom there is a small tree on the left. The snake bends to the woman, next to whom a small tree is on the left, as a symbol of the new fertility, the new growth = the rebirth.

Basically it is to be stated to this motive, which we will pursue further in plates 175, 177 and 179: the human pair at the year, world and life tree, as it appears on the old Sumerian (vgL plates 145, N. 2 a-2 b), Babylonian and North African (Libyan) monuments, has of course nothing to do with the paradise legend in the Genesis. The latter is a much later, younger Jahvist-priestly exegesis, with the ancient . People of the West" was reinterpreted for certain theocratic purposes. We will come back to this at the end.

About the essence of the "tree" with the snake we have already received the necessary hint in plate 153 (no. i-2, 7): the "tree" reaches from "above to below" $ and carries this $-life, or the Ä, which comes out of the f]. And this snake, which is the f] (pls. 107-109), brings the life $ or Ä (pls. 219-220). Therefore, the winter-solar serpent brings to the woman this fruit from the tree of life, which from her womb = f] > from the mother power, is born again.

No. 8 = pl. 109, no. 4, p. 352. Grave vessel from Vollundgaard, Egtved parish, Nörrejylland (end of j. Br.Zt., Mus. Copenhagen). Above, to the left of the handle the tree with the vertical branches (vgL pl. 59, no. 3 = pl. 164, no. 5andpl. 149, no. 33b), spruce (?); to the right of the handle the *wolf,* below him the radiant wr f] with the sun escaping from it. Below the two serpents: to the right of them both the tree of life with the rising branches.

No. 9. coat of arms of Abtsdorf, Bohemia, 1364: the 8-branched fruits, the *singgreen* (p. (23)) Tree, the Julbaum, around whose trunk the snake, a direct Verbildlichung to the Aargauer legend of the treasure-guarding (= sun Q in Q) red-combed snake at the foot of the *W ismaidlitanne* with the *Wissmaidlibrunnen* (p. 362).

Plate 174, no. i = plate 130, no. 2, the "Sigurd drawing" of Ramsundsberget, Södermanland, with the double-headed horned year-snake (cf. p. 383): Sigurd's horse is tied to the tree, and on the branches sit the two escort birds (the pre- and post-winter solstice one); at the foot, around the "X" root, lies the snake as a noose = Ä.

No. 2. rune gravestone from Ledberg, Östergötland; on the side the cross or year tree with the Jl root, around which is the loop or noose of the snake.

No. 3 Icelandic chest. 18th century (Kunstgewerbemus. Hamburg), one of those magnificent monuments of Nordic folk art, notched ornamentation in so-called, "Romanesque", - i.e. Germanic style, which, in addition to Gothic motifs, is still a popular tradition in Iceland at this time. On the front the -tree of life: on the "branches" the two escort birds; around the trunk the X-serpent coils (cf. plate 171, no. 1, Hom of Meldorf). Here, then, the original meaning of the serpent, which is the Ä or f] that brings life $ or £ *od-il* at the "foot," at the root of the "tree," has been clearly preserved in the cult symbolism and symbolic ornamentation of North Germanic folk art, while the mythic tradition of the Edda has already forfeited this most important part of the motif. Well recognizable in the Eddic tradition is the cosmic, winter-sun relationship of the snake or worm symbol to the three-part root of the world ash tree. Grimn. 34 calls the serpents lying at the roots of the ash *Go'in* and *Moin,* the sons ofGrafvitnir*, the* grave wolf, the serpent wolf (cf. pp. 210,234-235,375), Fenris;

furtherO/m>, the,, intertwined ', snare maker' ' (-Ä) and *Swafnir,* the, .Einschläf erer' ' .which consume the branches of the tree eternally. *Ofnir* and *Swafnir,* besides Ygg (p. 412) and *Thund* (p. 72) are the names of Odin in Grimn. 54, cf. Gylfag. 1. according to Grimn. 35 the stag feeds on "Yggdrasil's ash tree" above; cf. the 15th rune or summer rune of the long ruiienreiht Anglo-Saxon *ilix, eolhx, eolh(x)secg* "Elchsegge" (pp. 45-47, text fig. 7, p. (43), etc.), the following of which is the H *sig* "serpent" - or *sol* "sun" rune (text fig. 59, p. 344 and p. 368). With this runic formula closes the 2nd or summer-"" and begins the 3rd or autumn-winter-"" = the "rotting side" of the year-tree (pl. 150, no. 2), as it is said in Grimn. 35 is called:

Askr Yggdrasils drygir erfilSi,	Ash Yggrdrasil tolerates adversity,
meira, en menn viti:	more than people know
hiortr bftr ofan, enâ hlröofünar,	the deer bites from above, it rots the one side,
skerbir Nibhoggr neban	the roots gnaws nidhöggr

Niddhogg, the dragon, which gnaws the roots X of the tree (cf. Grimn. 32, Gylfag. 15), is here the pre-winter-solstice manifestation of the serpent Q RESP. 2; he is the beast of death (Volusp. 39, 66) as a soul guide. The same pre-winter solstice partial motif is present in the Babylonian mythical tradition, according to which the serpent takes away the herb of life from Gilgamesh. The other part of the motive is missing, the light overtone: the snake as a life-bringer, as a symbol of the life-empowerment. And the absence of this moment of life rejuvenation, rebirth, preservation and renewal of life values, which was the basis of the Umor- dian worldview, characterizes Wodanism as the skalds of the Viking Age created it. It is God-Father, All-Father in the Ä ocZ month, *Odin,* the God in the snake = Ofnir, the sleep-feeder Swafnir, who as the death-guide of his son and the people had now been raised to the main deity of that Nordic manhood, which the old light faith of the ancestors had become a more and more darkening tradition. Only in the customs still fragments of this faith have kept. This man's world and its characteristic manifestation, the Viking type, which had become subject to the power and greed of the south, regarded daring and bold violence as the highest form of life. Whereas the pure-blooded Nordic types described as true figures of light in the sagas represent law as the highest morality and know violence only as a reckenhafte self-defense ("Aufgang," pp. 186-187). Valhalla, the warrior hall of Odin, the god of the dead, marks the spiritual and mental dissolution, the decline of a Nordic world, in which the white woman, the guardian and bearer of God-recognition as ancestral heritage of the Stone Age, had long since been disenfranchised and eliminated in favor of a semi-Abasiatic, "Finnish"-Lappish, Asian-aberrant sacrificial ritual of a shaman priesthood.

We must be very careful not to consider the Edda as Old Norse, Old Germanic, in a sweeping way. It contains ancient high values beside these young elements of the North Germanic decay time. And the tragedy, which ruled over the research of this Germanic age, was that one, out of ignorance of the epigraphic, cult-symbolic tradition and its monuments, considered that to be the youngest layer and Christian borrowing, which was ancient spiritual property of the Nordic past, while one, on the other hand, endeavored to interpret the young Wodanism of the Germanic late and decayed period as original Germanic religion. The first millennium of the Christian era corresponds in the Germanic history of ideas to that far older period of the Indian, when the old sky-god belief of Dyaus (p. (5), 157) had disintegrated in the mixture of races and the

Brahmanical reformation raised the sunk old folk religion again into the height of the idea. The old folk religion had held on longer in the north than in the southern migration of the Indo-Iranians. The Germanic reformation movements, which began in the North Sea region in the early Iron Age and were inhibited by the Migration Period, were interrupted and concluded by the penetration of Christianity into the framework of the Roman Empire. The reformation of the Galilean from the old Amura country, the country of the "horned dolmen", mixed with Jahvism as well as the world opinion and the need for redemption of a degenerated Mediterranean city culture, returned to the original area of the megalithic religion as a pendulum swing. Thus the self-development of the north was interrupted. A severe state of crisis is running through the whole Middle Ages up to the Reformation and from the Reformation up to the outbreak of the conscious spiritual cognition of the present time. I will return to these questions, which I deal with in my book on Palestine, at the end of this main section.

What now already appears in the mythical tradition of this skaldic Wodansreligion as obscuration and fading stage, has been preserved only in the permanent tradition of the cult symbolism in folk art. As individual examples are mentioned here:

Plate 175, No. 1: Headboard of a four-poster bed from a Ravensberg building bedchamber, anno 1826 (Mus. Bielefeld): in the central field the tree of life with the snake on the trunk and the human couple, so-called - Adam and Eve. To the left and right of it a flowering and fruit-bearing looping plant, the fertility-bringing snake with the trefoil (= Y) head, cf. pl. 133, no. 8 and pl. 173, no. 7, pl. 44 under 26. XII. To the left and right of it the farmer and the farmer's wife as a bust. The corner posts are formed by two mermaids (= mother earth in the waters), whose lower body runs out into two braided fish-snake legs (see 19. main piece), a representation which symbolic folk art has long preserved. The symbolism of the marriage bed still speaks clearly in the sense of the old native tradition: there is originally no talk here of a "fall of man"-representation, but only of the request of the married couple for the offspring, the light blessing of the God-, year-, world- and life-tree, the "gender-ash" of the old-Nordic tradition.

This is particularly evident in the tradition of Jul or Jahrkuchen.

No. 2 a-2b. Gebildgebäck from a North Frisian "Tunschere", until 1850 on Föhr in use (Museum Altona), that Jul or New Year tree, made of evergreen branches on a stick frame, which are hung with year cakes and apples.At the "tree of life" with the 10 sun points (= "fruits", "apples") the human couple (No. 2b) stands, the snake winds around the trunk; the attached clock (No. 2a) appears here so to speak still as "determinative" that the "tree" = day and season, as on the fescue woods of Rügen (plate 144, No.
There is no question here of a "depiction of sin" either: the human couple corresponds to the "vrijer" and the "vrijster" of the Dutch St. Nicholas cakes.

No. 3. brass door fitting (?) (Mus. Flensburg, 17th century). So-called Adam and Eve at the tree of life. As in the ancient historical monuments of the South and East (pl. 173, nos. 5-7) and in the "Tunschere" from Föhr (no. 2 b) the woman stands on the left and the man on the right. The snake at the trunk of the tree of life hands to the woman the "apple" = O or © = the fruit of light, the new life, which is of the light, of the solar circle year of God. The fruits of the tree are here characteristically as arranged, show thus clearly the formal duration tradition of the symbolic folk art, in the same way, as that behind the name of the Merichslinde in the Nordhausen picture (plate 143).

It can be seen that the overlaying of the original tree of life motif of the north by the Jahvist reevaluation in the Old Testament legend of Paradise since the Christianization has brought a *sycretism,* but it has never been able to completely suppress and distort the true meaning of the cosmic symbol.

No. 4: Relief on the "ossuary" in the churchyard of Hafling near Meran. Like many of the ancient cult monuments "banned" in this way since Christianization (cf. pl. 36, no. 6, pl. 52, no. 12 a), this stone is upside down, inverted, walled in. He represents the Son of God and Healer in crosswise arm posture as year-god: in the right hand the 8branched tree of life, in the left his own Y "man"-hieroglyph, the sign of the resurrected, born again; the head of the sign is reproduced crudely, between the arms are the suns of the halves of the year, cf. pl. 9; next to it the two year-serpents (=()) em yspeichigen (probably erroneously for 6- or 8speichigen) Jahresrade. That the savior, the resurrector, the **Y** *moldar auki* (p. 79), still appears at the ossuary, shows that the folk tradition once put the place of the dead under his sign and that the church was anxious to transfer the old folk belief to itself by taking over the place of worship.

The two year-serpents at the tree of life we find now equally in the North Atlantic epigraphic culture area beyond the North Atlantic, in North America. I would like to point here briefly to a special motive: the pipe as a tree of life symbol.

Plate 176; No. 1. part of the painting of a medicine tent made of tanned buffalo skin, Dakota (Mus.f. Völkerk. Berlin, Amer. Abt.)[1] , the large, sacred pipe, the stem of which has four wings (according to the 4 cardinal points) and 8 "branches" of down feathers as well as 7 (= 6 -f- 1) alternately green and yellow painted fields. The wings are those of the celestial solar domier birds (pp. 92, 271, 372 and pl. 126, no. 16 and pl. 125, no. 21, respectively), the enemies of the winter-solar horned serpents. The pipe is therefore a so-called "thunder pipe"[2] . Above the pipe a small green sun: left and right of it two thunderbirds, which roar loudly = thunder. Left and right of the pipe two reddish-yellow horned snakes. The wavy line emerging from their mouths is the so-called Wakan line or sacredness. *Wakan line* or sacredness line. The wintry, red and yellow serpents we have known in the myth of the icing of the Aryan homeland (p. 362) and in the winter-sun-turning cave of La Pileta, from the Aurignacian (p.377-78, cf. also Taf. ii4,No. 24-25) and also the corresponding North American mythical traditions. Each of the two year snakes, = the half of the solar year, has a large turning sun (= the two suns of the half of the year) with it. Under the pipe the black buffalo bull is represented. The buffalo is considered by the Sioux tribes, especially the Dakota, as a symbol of the earth, from which he emerged. Its name *tatanka* is used in the secret language of the medicine men also for the designation of humans, which are supposed to have the same origin after faith of many tribes. This corresponds thus completely to the old-Germanic (Anglo-Saxon) runic tradition that f) denotes the, .bull in the bog (sea) stomping" (p. 230,247) and that from this **O** wr the *who* - "man" has emerged (p. 235, 265 and Taf. 76-80). The black buffalo bull represents here the "Below" in the sense of the cardinal points *(Nadir)* and the solar year = winter solstice (see chapter 44).

Probably a so-called sacred pipe was kept in the leather tent as a tribal shrine of one of the western prairie tribes. The medicine hut was set up by many tribes with the entrance to the east (see p. 186), so that the mouthpiece of the pipe pointed in the direction of the rising sun. Hence the green color of the small (= rising) sun on our Dakota tent, which in many tribes is identical with blue (= water) and also as the color of the east (originally of the sun rising from the waters) still in the "winter counts" of the Dakota *Battiste Good* (eig. *Wa--po-*

cta^{n} -xi "brown hat") appears (cf. p. 16, further *Mallery* p. 287H.). As already mentioned above with regard to the cult-symbolic ornamentation of the tobacco boxes of the Alaskan Eskimo (deed 27, nos. 4-5, cf. p. 119), the pipe (cf. the "peace pipe") is a cultic object and the smoking a solar cultic act and - like the drink - not an intoxicating pleasure of everyday life. To blow the smoke of the first puffs from the pipe in the four directions, zuni zenith or to the sun, or to offer the pipe itself to the sun in the sense of a sacrifice and prayer; was a widespread custom among almost all tribes. *Skinner* describes "smoking to the Great Spirit," among the Cree, given as an annual offering by some tribal member as a vow fulfillment for the healing of a relative. The cult tent *(tipi)* was solar oriented. A fire altar was cut out of the grass in the center. The feast giver had his seat facing north; to his left, to the east, was a grass-stuffed *buffalo representation.* All the participants entered from the west: the oldest men sat to the east, the women together to the northwest. Between this ceremonial tent and its utensil tent was erected a poplar pole, the top of which was wreathed with leaves and carried a piece of red cloth and a 3-foot human figure made of leaves, holding a so-called "crescent" of leaves (= Hom or "Ka" sign, cf. pl. 342, nos. 1, 3-5) in each hand[3] ; thus - the Tree of Life, the World Pillar with the Healer, the "Hanging on the Tree," as the Quest (p.431).

The pipe represents symbolically as world column, world tree the connection between heaven and earth. But this "tree" is the solar year, as still results from the Dakota language: *caa* ,tree, trees, wood" and "night" or "day" in connection with a number word; *caa-du-hu-pa* "pipe" *(pa* = "head"), *can-di* "tobacco". So the pipe is the day and night (= year) tree.

That the pipe is understood as a year and world tree symbol, also results from the further details of the tent painting, which are not illustrated and mentioned here: on the right, there is a roman cross, as the center of a 4-year and world image cross, which is circled by 8 fishes, 4 X2, in the cross fields (cf. p. 396,401). The Romben cross, however, which I cannot treat in this work, is likewise a sun or solar year symbol, which is also handed down in North America, e.g. with the Huichol Indians (p. 109) as *nealika'* "face" of the sun god or *sikuli* (sun), "eye"[4] . That the Dakota ceremonial pipe symbolizes the "day" and "year tree" shows

No. 2. Dakota pipe (after *Schoolcrajt* II, PI. 69), the head of which bears the ^)-year wheel (the i4dots erroneously for 16 or 12 ? or for 13, as the lunar months within the solar year?).

Let us now follow first the monuments of the North Sea circle, the Thuatha peoples, as a transmission of the religions of the megalithic culture.

Plate 177, No. 1. rune gravestone of Giynsta Backe, parish Tible, Thiundaland, Upland (architectural style No. 308): the two horned "lime worms" (pp. 375-376), whose heads below (= im- south) clash (pp. 275-276, 332, 363, 372), and in their claws hold the child, bring it. Between their tails the escort or light bird with the "order cross" (= x)-.

No. 2. rune gravestone from Ârsunda parish, Gestrikeland (Bautil No. 1096):. the two "lint-worms", as above, but not horned; below, between their necks, growing upfrom the "heart" of mother earth, the "gender ash" (*cettaraskr),* the "Kindli tree" *(barnstokkr)*, which bears on its trunk the "order cross" and above in its branches the two children.

No. 3. gravestone from Famell, County Forfar, Scotland.The broken stone shows in the lower Part the human pair on the tree of life with the 8 -|- i branches and "sun fruits" (= ---) between the two serpents with the heads of the sun or the year circle (O), cf. pl. 108, no. 1,19,24; pl. in, Nos. i-5, ii, 13; pl. 114, Nos. 7-18, 22, 24-25, 27; pl. 115, etc.); above the tree of life, the year-cross. Above the braid ornament and the sun in Q under the paws and heads of the two lime worms, which embrace the stone as ( ) and whose bodies bear the Q ornament.

Any possibility of an interpretation in the sense of the paradise legend and the Old Testament fall of man is excluded from the outset. In Scotland as well as in Scadinavia the permanent tradition of the ancient ancestral symbol of salvation prevails. The human couple and the snake at the tree are a grave and a Julsymbol, form therefore one of the firm motives both of the west Germanic St Nikolas or year cake as the grave symbolism, even if it is interpreted as grave symbol then old-testamentally. Thus the symbol appears still frequently on the grave slabs of the churchyard of Angus, LogiePert, Scotland (17. u. 18. century), where the tree is still represented as Y, above which, "Eva", but the words "Homo damnavit" stand engraved[5] . While the stones of the first Christian millennium, the gravestones of Irish-Scottish Christianity still proclaim the old certainty of salvation of the ancestors, the "fir side" (p. 185), that heresy condemned by Bonifacius, the Roman, that the Son of God in his journey to the underworld *(decensus ad inferos) redeemed all from death,* "believers and unbelievers, worshippers of God as well as idolaters"[6] .

A symbol of dying and becoming, of passing away and coming into being, of the holy world order of God, of the rta, was this year and world tree, which grows up from the gate of the year and of life, the "God's gate", "baba ilu", the f] between both snakes.

Plate 178, no. 1. painting on a vessel from Arcöbriga near Monreal de Ariza, Prov. Zaragoza, Spain (Late Latène period): the tree of life in the (New Year's) gate = ("1 on the altar (?), on the root the dotted year sign ® (cf. plate 8, especially the forms no. 4 [Troy] and no. 6-7 Kypros). The "God's Gate" is greening (cf. p. 227 and pl. 81, no. 5 as well as pl. 461, nos. 2-4), sprouting shoots; to the left and right of it the two T-headed serpents (cf. pl. 117, no. 5, pl. 125, no. 8) and the two escort birds, the pre- and post-winter solstice one.

No. 2. fragment from Susa, pre-Elamite: the two year-snakes (dragons)'at the New Year's or "God's Gate" ["] (= H), in which the 8 -f- troublesome tree of life grows up again.

No. 3. finding place of the same: the two horned year snakes at the "God's Gate".

No. 4. finding place of the same: the two year snakes on either side of the tree of life with the ii (12) sun fruits (cf. pl. 140, no. 7).

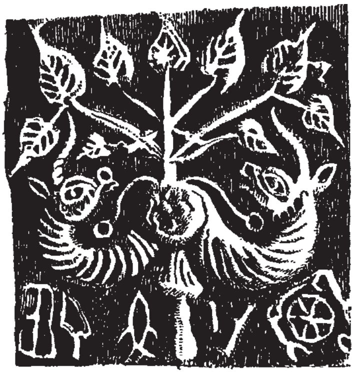
No. 5 Christian grave lamp from Gezer: the two year snakes with the suns of the year halves on both sides of the 6 branched tree of life, whose summit "carries" the light (= wick opening with wick) (see plate 171, no. 2). That the cult symbolism of the Christian tomb lamps of Gezer is a Neolithic permanent tradition from the megalithic culture, we have been able to establish in pl. 164, nos. 32-35, pl. 141, no. I-8, pl. 103, no. 3, pl. 95, no. 10, pl. 70, no. 6-8, cf. pl. 271, no. 4-5. That the "tree" is the :< or - or >}c or*, growing up from the D etc. and, like the Susa representations, also showing the sun points in linear arrangement on both sides of the tree, proves the ancient immigration of this symbolism with the "People of the West".

No. 6. early Christian grave lamp (after *Roller):* the two year snakes at the tree of life in the "frame" as hub of the ® (?) year wheel. Also here it results that the early Christian cult symbolism shows the continuity of an older meaning of the symbol, which has nothing to do with the jahvistic paradise legend of the Old Testament. For the original meaning of the symbol, as it was still valid at the time of Moses, cf. the following

No. 7. fragment of a painted pot from the older part of the 3rd burial layer of part el- Mutesellim, Palestina. The tree of life (palm tree) with the sun fruits on both sides Q = the

Suns of the two halves of the year and the two snakes stylized like water lines on the left and right of the trunk standing between the two trestles (cf. pl. 173, no. i-2 etc.)

It results from the monuments of the old Orient offered here in selection that also the meaning picture of the two snakes at the year, world and life treeappears insame meaning as in the north Atlantic epigraphic culture circle



Textabb. 82
Mohenjo-Daro Vol. III,
Pl. CXII, Nr. 387

Continuing from plate 177, we now trace this Aryan symbol of myth and salvation to the cultural area of the Arabian Sea, to the Mohenjo-Daro seal inscriptions (text fig. 82), thus we find the 8 -f-1 leafy or branchy tree of life from whose trunk the two year snakes with bull heads emerge, i. e the pre- and post-winter sun-turning bull in the "snake" (=nn).in the calendrical - symbolic shorthand = "bull-snake" or bull-headed snakes, cf. pl. 116-120. The inscription at the lower margin, from right to left: the year video-gram = text fig. 48, no. 5 (p. 301), the 11 sign, the fish, the T and the [fl year sign

The permanent tradition of this symbol of life reaches in the indian folk beliefs and cult customs to the present day

Plate 179, No. 1. Childless couple asks for offspringfront of snake and lingam stones, which stand in front of the elephant god Ganesha hildless women vow toplacea Naga stone with the carvedbudeof the double serpent under a sacred fig treeif they are Between the Heads of the snakes the child; on the last stone, right in the ^ turn, the radiant sun!

No. 2. Naga stone (Ind. Abt. Mus. f. Völk., Berlin): between the heads of the braided snakes (main piece 18 and 19) is the child brought by them.

That this snake cult is an immigrant symbol and that the deadly *nägas,* the cobras, have taken the place of the non-poisonous grass snake, the *S-nake,* "Unke", with the fi -rifle in the neck, because of their neck symbol (cf. pp. 360-61), still results from the Nordin- dian folk belief. At a place of worship in the Ropang Pass in the district of Kängra, Panjab, the non-poisonous *Näg Kiri* "worms of the Näg" are worshipped. The main snake deity in the Himalayan region is *Kailang Näg, who,* as the father of all snakes, rules the weather and, as a manifestation related to Siva, is worshipped only on Sunday in the form of a "sickle" (n or (or) motif?, cf. pp. 230 and 321).

The original meaning of the snake as a cosmic symbol is preserved in the name of the snake deity in Bengal .Afawasä = "mind, thougt"' = "Minne" in the original sense of the word (p. 98).

That the snake is a symbol of the deity as altind. *mänas* "thought, sense, mind" comes from the North Atlantic creation and winter solstice myth and its cosmic symbolism. According to a myth of the Fox ("foxes"), a tribe of the Central Algonkin, the serpent *Wau-kau-thee* was a part of the god *Manito-ah* (pp. 77, 98), who breathes his/lZemein into the humans formed by him from clay;itlaterbecametheRain(=Water)Serpentanddwellsinthe.WöAZe((')motif). When she sticks her head out of the cave and draws breath, she draws in the mist of the clouds and springs. Only when she pulls her head in, rain falls.

Therefore, man should not kill snakes, only the *pig is* allowed to do so[8] . The same over delivery of the "chtonic" pig and boar (pp. 311-312, 360, 392, 443, 455) is found in connection with the Näga belief in northern India.

It is the Trinity deity who, according to the Eddic tradition, bestows upon the human couple created from the tree by the sea the *gnd* "breath, breath of life, life, soul," and *odr, "soul,* life, animation" (Volospâ 18), cf. pp. 161 and 252. The word *ynd* is related to Old Norse awtif "breath, breath, breath being, spirit, soul," Goth. *us-anan "to* breathe out, die," Old Ind. *âniti* "breathes," Lat. *animus "*soul, spirit," *anima* "breeze, wind, breath, soul," Greek *anemos* "wind," etc.; while *odr* refers to a preindogejrm. *"i- or **ai-stem,* related to Old Norse *ödr* "poetry," Anglo-Saxon *wo]>* "song, sound," Latin *vâtes* "God-loving singer," Old Irish *fdith* "poet," Old High German wwoZ "rage," Old Norse ofo'etc.,bynameöJww",Anglo-Saxon. Wotfew.langob.Wötfa", althochd. *Wodin,Wuotan;* in the name of the rune g or Ä, *od-il* (according to Codex Vaticanus Urbin. 290 = Old Norse *od-il,* cf. p. 74). Thus, the term *odr* represents the "ensoulment" of God, which is also expressed in "mental excitement" as a derived meaning. We have seen that according to North American as well as ancient Germanic, cult-symbolic hierography, the serpent brings this $ or Ä *odr,* the 23rd or pre-winter rune of the "long rune series" (pl. 116, no. 3 cf. pl. 219 and 227). But this rune is at the "foot", at the "root" of the tree, in the waters, in the f] (Taf. 153, 218 and 226), there where the turn of light and life is, the "man" is created from the mother cave, from the mother water by the "Minne" of God, the "mouth" is opened, the breath of life, the ensoulment, is given to him.

The symbol of the mother water is that "mother pot" (pl. 154, nos. 5-6, p. 424, cf. also p. 436), painted with *red* color as a symbol of the serpent deity *Manasä* "Minne" (lat. *mens* etc.) is placed under a *tree*, around it replicas of snakes in clay, together with a trident, the weapon Sivas, which is driven into the ground (X or respectively the "root" of the tree, the symbol of the "god in the waters", Poseidon, Triton etc.). The serpent deity *Manasä* also resides in the sacred *pipal tree.* (Ficus religiosa).

We have already discussed the cosmic meaning of the "serpent *(ahi) of the* deep" *(ahi budhnaya) in* the 13th main section (pp. 327,349,351). It is important that the winter-solar son of God in the waters, *Agni* "the son of power" *(putra* or *snnu sahasak), is* still called the God in the serpent, in that originally winter-solar hymn Rigveda I, 79:

1. *Golden-haired,* when the *space widens',* a *rushing serpent,* like the *wind* whizzing; brightly shining, the familiar of the Usas, honorable as diligent faithful (women). -

2. Your *eagles turned into* haste, the *black bull* has roared, if this (is so). He has come (with the lightnings) that smile like fair women; the rains fall, the clouds "thunder".

The god who is in the "snake" like the wind (compare the Toltec *QuetzalcoaÜ)* corresponds to the Ä *odr-god of* the Yule storm of the Germanic tradition; the "widening space" is the snake now loosening the deadly CI-winding, the upward winding "worm layer" of the ascending half of the solar arc year. These cosmic year-serpents are still handed down as world- and year-course-senses in the Samhitäs, where is spoken of the serpents *(sarpäA)* in the earth, the air and in the sky (Väjasaneyi Samhitä 13,6, cf. Taittir. Brähm. III, 1, 1, 7; ASvaläyana Grhya Sütra II, 1, 9, Parasakara Grhya Sütra II, 14, 9). There in the ß of the now widening worm-winding appears Agni, the golden-haired, the "wood"- or "tree-born" (Rigv. VI, 3, 3; X, 79,7), who i n the new growth reveals himself (II, i, 14; III, i, 13; X, i, 2; VIII, 43, 9; 1, 70, 4). "You Agni, (are) (born) at daybreak, you as a burning one, you are born of the water, you of the stone, you of the trees, you of the plants, you lord of men are born pure". No

God appears in the older tradition, in theRigveda, like this last manifestation of the son of God with the winter-solar bull (buffalo bull) and the ram (plate 297, no., 6 and 7), None is, like him, the friend of the people, the lord of the house *(grhapati), who is* called therefore also "from the house" *(damünas).* "After ancient manner by power born-by ancient saying, by the poetry (= ortz-motif) of Äya, he generated these descendants of men; with Vivasvat as eye (he shines) on the sky and the waters" (I, 96, 1-2). For the sun became visible when Agni was born (IV, 3, 11), who was the "unborn child *(garbha)* of the waters" and is the "child of the waters" *(apäm napät).* That the son of God, born from the waters with the sun, is the one "in the tree" and the awakener of life, of the people, is still expressed in the relation of the holy tree to the cult custom at the marriage ceremony. The sacred fig tree *(a&vaüha)* or its related forms *(udumbara* and *plaksa)* are the residences of the *Apsarases* (our Germanic, 'forest maidens' or 'salty maidens', originally probably not dryads or 'tree nymphs', but the 'Disir', 'Nomir', the priestesses); these are invoked to bestow their favor on the passing wedding procession (Atharvaveda IV, 37,4, XIV, 2,9; Taittir. Samh. III, 4,8,4). They may have dwelt at the rootX of the "tree" anddeh gave life to men (p. 225), there where the "house of the deep", the "house of power", the fountain is as a symbol of the world and mother fountain, where in the winter solstice is the court, the thing place of the gods. "Under the beautifully leafy tree, where *Yama* (the primeval man and ruler of the underworld, p. 185,362) drinks with the gods, there wishes us from ancient tribe the father, who is prince of the tribe," it is said Rigv. X, 135, i = Nir. XII, 29. according to Sâyana to Taitt. Brâhm. I, 2, 1, 5 the gods hold their *parleys in* the shade of the heavenly *parna, paläèa* or saZyaéa tree. This tree originated from the one shot off "claw" (= A) of the *Soma* (= o4rm>) life potion robbing sun eagle, a manifestation of Agni (R. V. X, 99, 8, VII, 15, 4), *Agni Vaidyuta* (Taitt. Brâhm. III, 10, 5, XII, 1, 2). The winter-sun-turned "Aar" rising from the f] *ur* (= the post-Vedic escort bird of Visnu, *Garuda,* the fighter of the "snake") is, like the son of God, as its embodiment also "one-footed". That the Y "tree" grows up from the X is a parable which is to be understood only from this cosmic-calendar symbolism of the north. Still in the same old-Norwegian rune song, which calls the 16th or winter-sunny rune X *yew "vetrgrenstrvida* "winter-greenest of the trees", it says to the 14th rune (Wimmer, p. 280):

Y (malSr) er moldar auki man (man) is the earth's multiplication; mikil er
graeip â hauki great is the hawk's claw.

In the rune series of the Maeshowe burial chamber (plate 90 B) this rune Â is written, the inverted, underworldly "man", the son of God, which enters the 15th rune f* logr "water". Rune f* *logr* "water", in which the "light of the lands" is contained: hence the addition in the Old Norwegian runic song *gull ero nasser* "gold are gems" (Wimmer, p. 280) and in the St Gallen runic manuscript *lagu the leohto* "the shining pool" (p. 74).

According to Kaus. Brahm. Upan. I, 3 the tree *Ilpa* stands in the world of Brahman surrounded by the lake Ara, beyond the *ageless* stream, to which it is said in the commentary ofQankara: "*llâ* is called the earth: because it bears its form, the tree is called *Ilpa* by name, which is otherwise called the Soma-dripping fig-tree". - The fig-tree, with which the gods dwell in the third heaven here from us, there the gods donated the *kustha,* the amrta-embodiment" (Atharv. V, 4, 3; VI, 99, 1):

All these kinds of the fruit-bearing tree, as embodiment of the year or world tree, are the donors of the life water *soma* or *amrtcF}.* We have known its cosmic origin in the 15th main part (p. 421-422).

In that hymn, Rigveda I, 164, which contains such rich traditions from the ancient cosmic-calendar symbolism of the Umordian solar year, the face-circle year, and the sun-course-arc year (p. 150), it is said: (20) "Two birds, close-knit comrades, clasp the same tree. One of them eats the sweet berry, the other watches without eating. (21) There, where the birds clamor for a share of immortality, with ever-open eyes for wisdom, there isZ *the mighty guardian of the whole world, who wisely entered into me fools.* (22) Where *the sweet (fruit)* eating birds all nest and hatch, *in the top of that tree is, as* they say, the sweet berry. *He who does not know the Father does not reach it".*

The further mythological investigation of the cosmic symbol of the yearly, world and life tree of God, which is rooted in the mother water, the world sea, at whose root lies the snake D or R, which brings the eternal renewal of the life or R, the breath of God to the people, I must reserve for a later special investigation and my "original belief". The symbol of the two escort birds on the tree, the fetching and bringing back of the winter solstice, in particular the *swans,* is peculiar to the Aryan-Indian, Aryan-Iranian, as well as Aryan-Germanic; for the Indian tradition, especially in connection with the snake as a year symbol also in transfer from the solar arc year to the face circle solar year, cf. still Taf. 55, No. 3-4. It is that snake tree which still today in the Indian folk belief is the symbol of the Great God, the *Mahadeo, <lesSiva* is[10] . And it is these serpents at the foot, at the "root" A of the sacred or tree, which bring the renewal of the life which is of the light of God, as we saw in taf. 179, nos. i-2 (for that in fl cf. still taf. 76, nos. 8-9, 27, the God with the J; taf. 77, nos. 26, 28).

That this myth of the snake and the tree with the Arootand the 6 i "branches" (= resp. or (^)) once reached the East through the Africa circumnavigation of the North Atlantic "people of the West", shows us

Plate 179, No. 3: Bronze gargoyles from the roof of the royal palace in Benin (Hamburg. Mus. f. Völkerkunde), a monument of that ancient sunken North Atlantic culture, as it is also recognizable in the sign tradition of the writing systems of the Vai Negroes, the Bamum and the 'Nsibidl symbolism of southern Nigeria (cf. e.g., Taf. e.g., pl. 73, nos. 15-16, pl. 196, nos. 13-24, pl. 226, nos. 10-11, pl. 247, nos. 22-27, pl. 265, nos. 14-13).

From the West this ancient myth of the North Atlantic Thule culture of the younger Diluvian (Plate 73, No. 2 = Plate 164, No. 2 and Text Fig. 74, No. i-4) once reached the Orient with the megalithic culture of the Amuri As the investigation in the two previous main pieces has shown us, this tree is the epitome of the solar year of God as® (^ YYY etc.),*(® etc.) or(^)etc.). The "sweet fruit" - which "is in the top of this tree" (Rigv. 1,164, 22), is the solar sign O or the radiant sun or its solar year sign. The total tradition of the Orient, the Near Eastern, Sumerian, Babylonian, Assyrian, Hittite, like the Egyptian, leaves not the slightest doubt about the nature of this "fruit" in a hieroglyphic, which corresponds completely to the Neolithic codification of Atlantic Europe and the prehistoric of North America. Pls. 140, nos. 3-4, pls. 148-150, pl. 156, no. 2, pl. 158, nos. 11, 17-18, pl. 161, nos. 3 and 20, pl. 162, nos. 12a-c, 9-11,15-16, pl. 164, nos. 3-4. We have seen that the codification of this primeval myth of the North in Amuru-Palestina in pre-Israelite, Israelite-Jewish, and Christian times does not differ in any way from the other Oriental, i.e., North Atlantic (cf. pl. 164, no. 41, pl. 141, nos. 4-8, pl. 155, no. 3, etc.). We have seen how the "tree" grows up from the D or R or from the snake; how the snake grows up from the "root" or trunk of the

Tree the life which is of the light of God (O, the "apple") reaches to the woman; that in the D or Ä the new life $ arises, it is contained in the "tree" as "above and below" in the sense of the turns of the solar year of God (plate 153 and text fig. 79); that from the tree the Son of God, the "man Y, like his creatures, the children of men, are born (plate 155, no. i-6).

We must visualize the established facts of this uniform prehistoric tradition in order to be able to assess the value of the Jewish paradise legend in the 1st book of Moses (Genesis).

According to the Old Testament historical report (Genesis c, 2 and 3), which was written by the Jahvist in the 9th century, in the middle of the paradise there was the "tree of life" *(éz hachajjim), and* beside it also the "tree of the knowledge of good and evil" *(éz haddaaih tob wârâ).* The splitting of the tree into these two partial terms already shows the state of obscuration of the tradition. Because the tree, which is the measure of God in time and space, the old-Nordic *mjötvidr* "measure tree" of the solar year, which connects the "above and below" of the world space and solar year as the "life of God" £, from which the North-Atlantean "holy script", the runic linear signs originated, - it is at the same time the "tree of life" as the "tree of knowledge".

To eat from this tree (respectively these two trees) is forbidden by Yahweh to the first human couple, otherwise they would have to die (Gen. 2, 17). The serpent, who was "more cunning than all the beasts of the field that *Yahweh* had made," now tempts the woman to eat from the tree "that is in the *midst of the* garden" by saying to the woman: "You will certainly not die, but God *(elohlm)* knows that as soon as you eat from it, your eyes will be opened, and you will become like God *(elohirn)* and know what is good and evil" (Gen. 3, 4-5.). When the woman saw (6) that the tree was *desirable* because of *wisdom,* she took of its fruit and ate, and also gave to her husband with her, and he ate (7). But when they heard *the going of Yahweh,* who walked in the garden in the *cool of the evening*, the man and his wife sought to hide themselves from Yahweh *among the trees of* the garden." Adam cowardly excuses himself for breaking the commandment (12): "The woman whom thou gavest to be with me, *she* gave me of the tree, and I did eat." The woman answers (13): "The serpent deceived me to eat." The Yahvist leaves no opportunity for the serpent to answer that it was created by Yahweh: it is condemned by Yahweh without further ado (14-15): "because you have done this - I will put enmity between your seed and her seed. He will crush your head and you will (bite off) his *heel.*" (22-24) And Yahweh said, "Truly man has become like us, knowing good and evil; but now, lest he stretch out his hand and take also of the tree of life and eat, and live forever!" Then Yahweh sent him away from the Garden of Eden to till the ground from which he was taken. Then he drove out the man and called *east of* the garden of Eden the Kerube *(k^e rübim) to* encamp and the flame of the twitching sword to guard the way to the tree of life." Yahweh's punishment for this attempt by man to "become like God" is (17-19):

> Cursed shall be the field for thy sake; with toil shalt thou feed thereon all thy days: thorns and thistles shall it bear thee, and thou shalt eat the herb of the field.
> In the sweat of thy face shalt thou eat thy bread, until thou return unto the ground: for from it thou art taken: for dust thou art, and unto dust shalt thou return.

Dean *Hdzinger* (Ulm), the translator of this part of the alleged books of Moses or the *Torah* in the "Holy Scriptures of the Old Testament" edited by *E. Kautzsch* and *A. Bertholet* (I. Band, Tübingen 1922), writes in his introduction to the "Fall of Man" (p. 13): "Only with difficulty does the narrator here conceal the fact that the model he uses must once have had a different meaning."

If we first put together the fragments of the ancient mythe in the narrative of the Jahvist, the following results: like the *Manito-ah of* the „Foxes"-Indians (p. 454) and *Odin*, *Jahve- 'elohim* "formed man *(âdâm)* from dust of the field ground *{ädâmâ]"* "and blew into his nostrils breath of life; thus man became a living being" (Gen. 2, 7)[11] . World and man creation appear in the North Atlanticij myth with macrocosmic features of the winter solstice; and vice versa - the winter solstice is the microcosmic parable of the creation of the world from the Umacht and Urwasser, the "let there be light", and "let there be life". The breath of God, which goes over the waters, the "going of God" in the "evening coolness" is in the sense of the yearly course the place, where the Ä *oör* stands as sign of the July month in the calendar, is at the foot, at the root, .under the tree" (plate 285; for Ä and the "feet of God", see plate 243 and plate 245, No. 4). There the snake D or Ä brings the new life to the human couple, there is the place where the snake bites off the "one hand" or the "one foot" > the "heel "of the "Son of Man", the Son of God, the bringer of salvation, in the two "colliding mountains" QO, as the Germanic tradition of the escort coins (bracteates) has shown it to us (plate 92, no. i - plate 300, no. 2; cf. further main item 38).

When it says in Gen. 3, 20 says: "And man (âdâm) gave his wife the name *Eve (hawwâ)*, because she became the (progenitor) mother of all living", here the mythical memory of the mother earth and prime mother with the snake is present; Hebrew *Aawwâ* (Chawwa), as abbreviation of *m'hawwa* "the animating", is related to Aramaic *kaiiah,* Hebrew *hiwia* "snake" and *haiat* "live" (p. 346).

Since this century one has tried to interpret the Old Testament "paradise" and "sin fair" legend as a cosmic, seasonal mythe, so among other things *F. Nork,* the author of the valuable folkloric collective work "Der Festkalender" (Stuttgart 1847, p. 741), who already suspected in it the winter-solstice myth and tried to interpret it just like *Arthur Drews* also further astral-mythologically[12] .

Nork (p. 741) points to the passage in the Apocalypse of John (22,2), where the angel shows the seer the tree of life at the stream of the water of life, which bears fruit twelve times, gives its fruit every month; "and the leaves of the wood served for the health of the Gentiles." As St. Epi- phanius quotes a passage from the "Evangelium Evae," according to which this tree bore 12 fruits every year. Nork thinks that the expulsion from paradise means the autumnal equinox. On the 29th Septèmber, thus the autumn equinox, the day of the archangel Michael, the human being is expelled from the summer (= paradise) by the cherub. In the Apocalypse, the tree of life has its place next to the throne of the Lamb, that is, at the vernal equinox, where the sun, entering the sign of Aries, has overcome death (winter). The Adam driven out of the paradise would have remained the hope through the lamb, i.e. in the spring equinox in the ram, to get again into the paradise.

This is already a remarkable realization. For the support of this interpretation one could refer to the fact that the end of the 2nd or the summer "att" of the long runic series is formed by the signs and k| and/or I, i.e. the south sinking sun or snake at the tree, which reaches the O "fruit" (Textabb. 59, No. 9, P. 344, Taf. 90 A and 285). There would be at least the possibility that a

	I5.te	sol.te	17-th	i8.te	ig.te
long row of runes	X	or Ij	T	£	M
short rune series		*6*			

	I3.te	i4-te	i5.t	sol.te letter
According to in the so-called South Semitic alphabet	5| or w	h	A	**O**
or the-so-called North Semitic alphabet		1 1		O

so the row of runes shows the tree of life and year)}(, the serpent or the south sinking sun6, the god lowering his arms ?enters the& "two mountains", i.e. the water (Z "gw) (text figs. 52-53)

The so-called Semitic alphabet, i.e. the Neolithic alphabet of the "people in the west", says at the relevant place: the "twoMountains" w or the water*mèm,* the/y snake *(nahaS),* the ? tree of life *(samekh),* which goes into the again, with the sinking sun eye O=^ ('"/"")-

The North Atlantic tradition of this so-called "Semitic" alphabet is therefore unmistakable And that actually also in the Old Testament further components of this original tradition of the tree of life and God are to be found, shows among other things Genesis 21, the story of the oath contract between Abimelech and Abraham at the well Beerseba (31)
And therefore that place is called Beersheba, because there theysworeone another":*be'ër s bü^{ee} ä*"well of oaths," "seven wells," or "well of the seven," in reference to the 7 lambs which Abraham set up as a testimony to his oath andgave toAbimelech (33). "And he planted a tamarisk in Beersheba, and called there on the name of Yahweh, the*eternal God".*

So Abraham calls the holy tree, which he plants at the source, *Jahve 'el ölâm*"Jahve, God of the world", world in the sense of the courses of time, of the Aiön (p. 164).This tree of worlds and times, in which
the Godhead is contained, whose symbol is the 7 lambs, like the 7 eyes on the stone (p. 133), isthe tree of or ijc, cf. pl. 140; nos. 3-4, pl. 141, i-8, pl. 145, nos. 2-4, pl. 173, no. 5 etc.) That the*I-A-U,* the *il-*or eZ-god was contained in this sacred tree is evident from weither passages in Genesis, such as 12:6 of the cult site at Sichern and the cult tree there (oak or terebinth)*'elön moreh*"tree of the pointer, the oracle-giver" (cf. the oracle terebinth in Deut, ii, 30 and and the „magic tree", the "magic areas"*'élon m^{K} 6nenim,*as the holy cult tree of the old sanctuary at Sichen is called (Richt. 9, 37). An oracle tree is a tree in which the. Breath of God rushes as divination. In Gen. 13, 18 Abraham comes "to the oaks*(Mamres)*and built there an altar to Yahweh."Perhaps the plural is notused here to cover the memory of*a* sacred and therefore later offensive tree to the Yahvists (as *Kautzsch*thinks), but denotes the God in the 6 or 7 trees" (cf. Sexarbores,", p.181,411) =:-:.TheSeerin Debora, the "white woman" of the religion of the megalithic grave time, gave here still answer, speaks still

Word with ël-,*,*God" (=akkad.z7w, sumer.* or*, cf. Taf. 14711.212) and phoeniz. alonimzusammen[14] . That this e/-name for,, God" andhis,,holy tree", thus for the,, God in theTree" *(theos endendros), is* ancient Canaanite and connects the *older* epoch of the Jewish religious history, the Moses age, inseparably with the megalith religion of the prehistoric times, is certain[15] . It has been proved this in the 6th, 7th, 11th and 12th main piece of our investigation also repeatedly.

The god who is *ul-* and *al- in the* winter solstice, Latin *ul-ter* the "beyond" (= pre-winter solstice) and *al-ter,* the "other (= post-winter solstice, cf. p. 169), the winter *Ul* (Edda *Ullr)* god of the escort coin (pl. 92, no. 1), is also contained in the name *ülâm* "vestibule," the older name of *Bét-ël* (p. 342), from a stem bns "to be in front," "to be before"[16] .

The e/-God is as *1-A-U, Jahu, Jahve* in the "tree". * or*, as also the cabbalistic tradition still knows: cf. text fig. 19, p. 152, the tree of the 8 points = It is the same designation as Old Norse *alu* "God" (pp. 236-237, *hag-alu* "Hag-God"), to Old Swedish, *al-da* "fruit-bearing oak", Old Norse. *aldin* "tree fruit, esp. edible (ecker, acorn)," Goth. Anglo-Saxon, *alan "*to grow up," Old Norse, *ala* "to nourish, to bring forth, Old Irish, *alim "to nourish*," Latin, *alere "to nourish*, to bring up"; Greek. *Altis, alsos* f'AÂrig, d'/nog <*aÄri-og) "sacred grove," Latin. *altus* "high(grown)," etc.; Old Saxon.; Old High*, Old* High, etc. *old* "old" (eig. "grown large"), Goth. *alds* "period, lifetime, life," Old Norse *old* "time, age," plur. "people," Old Norse *aldr "*age, lifetime," etc., Latin. *alescere* "to grow up, flourish," etc.

The u/-form is preserved in the name of one of our oldest Nordic "singgreen" trees of life, the "machandel tree, the juniper, as *Queckolter* etc., i.e. Old Saxon. old Frisian. *quik,* Old High German. *quek, quëh,* Anglo-Saxon. *cwic, cwicu, cucu,* Old Norse *kvikr,* etc. "living", -ul-, the pre-winter solstice name of God and the Germanic suffix *tar* "tree", thus = "life-God-tree".

That the *Queckolter is* also called *Wachol-ter* shows that this tree of life of God was also an oracle tree, a divination tree of God: *wach-ol* - belongs to Middle Low German *wich-elen, wigh-elen,* Middle Low German ■wichelen. ■wichelen*,* Old Frisian *tenlinga,* Anglo-Saxon *wiglian* "soothsayer, sorcerer," also to Middle Low German *wicken* "to conjure," Anglo-Saxon *wicce* "sorceress" (Eng. witch*), wiccian* "to conjure," actually "to move back and forth," a word also related to "*consecration," "to consecrate.*

These are ancient North Atlantic cult linguistic terms, vgL Mexican. *quauh* "tree," wood (p. 417 and text fig. 77, no. 1), in the Pipil of Salvador *cucu-yu ,,B>a.\im"\mdkua-wuit* "wood" (cf. Old High German *witu, wito* "wood," Anglo-Saxon *widu, wudu,* Old Norse *vidr,* Old Irish *fid* "tree-wood, forest," etc., from a stem *uidhu* "tree" according to modern linguistic-historical derivation, to a basic stem *ui* "apart" = "against" (Walde-Pokomy I, pp. 312-313); in the Runa Simi or Keshua language of Peru *cuca, coca,* the tree of life, life shrub, whose dried leaves are chewed by the natives and preserve the forces even with low food intake (Erythro- xylon Coca), Aimarä *koka* "tree", *ali* "shrub, plant". For the still clearly apparent relation to the solar year of God cf. *huillca* "sun", "holy place" and *huillca* "great tree"; with the same *il-* or *li-* "light, god"-stem: *lliju-lliju* "weather shine", cf. Keshua *illay* "shine, gleam", *illa-riy "*day become. Emergence of the first *rays of the* sun", *illaj "*light, the shining", *illa-pa* "lightning and thunder", *intij llojimunan* "area of sunrise, the east", *inti* "the sun, sun god" (also in Aimarä), *inti-raimi* (from *raimay* "defoliate, strip off the leaves") i. the main festival which began after the day of the winter solstice and lasted *nine* days (cf. the 9 nights the god hangs on the "wind-moving tree") Havamal 138), the 9 maiden-mothers of Heimdal (p. 461), the 9 valkyries, etc.; 2. the month of June *(Haucay Cus- quiy)*[17] . The winter-solar division of this solar year is thus still restless recognizable, to to the "Z-tribe belongs the epithet *Irma of* the supreme god *Pachacamaj* from *pacha,* i. "earth, world" 2. "time, day", and *Camay* "to bring forth, create, animate". *Irma* corresponds to the Old High German name of the sky god *Irmin,* Finnish *Ilmarinen* (pp. 165, 222, and 237). And as in the Peruvian languages the root *in-* "god, sun" appears next to the "Z-root, we find the same alternation in the Finno-Ugric languages: Finnish *ilma* "air" = permic "air, sky, god", Finnish *Il-mari,* lapp. *Ilmaris* and votjak ""-was "sky-, god". It is the same root *an* or *in „God" (= Akkad. ilu),* which is present in Sumerian as in Germanic *Oftinn, Wodin, Wuotan* etc..

While in the Central American languages also the "'Z-name of the tree, cf. Lenca (Honduras) *ili* "tree" (Lehmann II. p. 669), occurs, we find the wZ-name of the tree of life likewise South American occupied in that mythe of the Yurakaré, according to which the sun gives to the first man greased from the Sinbrande a woman, with whom he produces besides sons a daughter. For this one a man is created from a tree *Ule*[18] . The wZ name for the god and his tree designates the 3rd *ait* "cardinal direction" = west as the winter part of the yearly course, where the god lowers his arms and the tree the "branches", J' respectively J. And it is no coincidence that just this tree (= text- abb. 72,111/2) appears as nordic rune in the bone piece of 0demotland (p. 405) for the J' rune; likewise in the escort coin (bracteate, Mus. Copenhagen, No. 1237c, Thomsen Atlas No. 239, Stephens III, No. 57, p.534), which shows the head of Tyr, T "woder *UUr* above the bull with the inscription *gibuauja,Ti,,,* I give luck,Ti" (=Anglo-Saxon.Old-Saxon.T"=old-Nordic. Tyr, T "wR),andatthefinal.'.^,theSpruce,theYule-tree.theevergreen, with the year sign. Correspondingly, indernordic-Anglo-Saxon runic series (Stephens nos. 51 and 70) this tree appears with the meaning *and* = Anglo-Saxon. *anda,* OldNord. *andi, pnd* (p. 455), i.e., the winter-sunny "tree" from which the first human pair at the sea is created (*askr* "ash") and is given the breath of life *pnd* and the soul Ä *odr* (cf. 17 to 18, Gylfag. 9). But the lord of the "winter-greenest of the trees," the "yew" A. *yr,* isUZZr, the winter "archer" of J im wroder yr, the "bow-god," *boga-ds* (cf. p. 209); and "Uli's ash" (*askrUllar)* is the sun-shield (pp. 65 u. 249). Understandable now becomes the allegory of the Algonkin (Passamaquoddy) legend communicated by *Leland* (Algonquin Legends, p. 18), that Glooskap, the bringer of salvation, would have created the people by shooting with arrow (= J) and bow (= f)) after the ash tree. The Indians emerging from the bark of the ash tree were therefore called "tree people". The machandel tree or juniper (Juniperus), which appears with ash and birch (pp. 319/320, 335) as the only tree within the polar circle, the Germanic "life-god-tree" **cucu-ul-tar,* the "Queckolter", we find as wZ tree correspondingly with the Klamath Indians (pp. 42 f and 333) as ül*'vantch(am), vülvantcham, vü'luan- sham.vüluandsham* (Gatschet, p. 462). As we will see in chapter 36, this name in the Klamath language is explicitly connected with the Arctic wZo knife J*, the symbol of the winter year-god lowering his anne in the waters and J", and with the winter time.

The "Ul"-arrow J of the winter-sun-turning god, the lord of the winter-green tree with the J-branches, we find in the tradition of the Huichol Indians (p. 109) as *üLü* "arrow", in the Cora language *ewrü-{ti),* as solar votive offering in connection with those rhombus crosses the "sun face" *(nealika)* or "sun eye" (*sikuli)* again (see p. 452), whichI likewise find in the Peruvian graves. It is the expression of the prayer directed to ziy sun deity. In the Polynesian myths of Tonga, which has close relations with the pre-Inca culture of Peru, the Irma religion, the *aka^ulea* appears the "speaking tree", which stands in the "water of life" *aewa, aiwa, wai,* also *Vai-ola,* cf. *Cora.wäwiri,,*water of life",thatisfoundin "the "west" (!) ■wavoatabe[19] . This *Ulu-kapu aKarte* or *Urutape a map*[2] ® "Tree of Life of Kane" (Hawai) also points in the myths to the ancestral path, to the West (wZw, *uru),* from which once the ancestral ships with the "f came.

We come back in detail in the 36th main part ("The UZ-God") to this name coming from the arctic Thule culture and this symbol of the wintry god, who also lives according to tradition of the Yakuts as *Ulu'-Toy'n* the "Great Lord", the "Great Master" in the *western* sky[21] and as Ul*'a* or *Ul',* a branch or twig (!), the name of the clan and gender god (!) *Vorèud* "protector of the good luck" with the Vodjaks is[22] .

And in order to indicate the circum-African way of this journey of the North Atlantic "Ull-ash" or "Ull-ash" (p. 249) again briefly (see for this main part 36), Mandingo *ulo "*forest" and Yoruba <?tw, *orun* a "medicinal tree" as well as *oru* "night, darkness" are to be referred to.

Thus the cycle of this *ul-, al-, el-* and "7-god*,* who is in the "tree" or *, is closed. As the epigraphic monuments, the mythical and cult linguistic traditions clearly show, the symbol originates from the Thule culture circle of the Arctic North Atlantic.

I will discuss these connections in my "Palestina book" still in detail further, especially that motive of the god in the cathedral bush, in the cathedral shrub, in the Dornhag, *Hag-alu* "Hag-God" of the escort coin (bracteate) tradition of the north (p. 236-237). The cathedral hedges and cathedral shrubs are closely connected with the monuments of the Nordic megalithic culture, the stone graves, the stone circles or stone settings, the cult stones ["Kindlisteinen", "Wendesteinen", etc., cf. among others p. 314 u. (47)]. The "cathedral trees", the evergreen, fruit-bearing, belong to the oldest life-tree-symbols of the high north, and indeed - apart from the Machandelbaum, the "Queckolter" - must be emphasized here particularly the *blackberry* (Rubus fructicosus L.), which likewise belongs to the most northern evergreen, fruit-bearing shrubs and bushes. The leaves of the *Rubus* species, which serve as food for elk and deer in winter, are called "elk" or "deer berry" in the Germanic languages: this too once had a cosmic-symbolic, winter-sun relationship in the theo- phoric view of the North Atlantic botany, to which I will return in the 43rd main section[23] . Sacred is this "singing-green" (p. (23)) winter-sunny bush, whose shoots grow like the fl *ur* and in the fall take root again at the tips when they touch theearth. Through such a bramble vine, "Ur" rooted in the earth at both ends, one is supposed to pull through sick children, as it were to the rebirth[24] .

That God, who is the light *il-,* the I-A-U or A-I-U of the year, is contained in this singgreen "Ur"-bush in the course of the year also otherwise, I experienced and recognized for the first time in our Marburg settler's house on the mountain, where also the face circle sun year of God "opened up" to me from the same experience. The bramble bush sprouts three-part Y leaves in spring: but when it goes towards summer solstice and high summertime, the two lower leaves divide, and it sprouts /wra/part leaves, the blessingly raised hand of the year-god as king of heaven, as the Neolithic southern Swedish rock drawing of Brastad still clearly illustrates to us (pl. 7, no. 4 = pl. 299, no. 7 and pl. 301A, no. *2)*: the two yearly sun ships of the Son of God, on the left the = "south sinking sun"; in the middle between both ships, thus in the winter solstice, the armless God, who is neither 'J' nor Y (Taf. 301 A); from his side emerges the young reborn god with the tripartite or Y hand, who enters the other ship, that of the ascending solar half of the year, at the end of which he stands as the summer solstice and midsummer or heavenly king, with the uplifted large hands bestowing blessings of light and honor. We can trace the latter symbol again over the Caucasus (cf. Plate 290 A, No. 12) to the Near East and the Orient. It goes without saying that we also find these details of the North Atlantic myth in the

Jewish religion as loanworth from the religion of the "people of the west", the stone grave time find again. The Yahweh (= Jahu, I-A-U)-God, who is in the 5 and in the *hand,* as in the 6 (5. and 6. main part, cf. text fig. 29, p. 174) and likewise is contained in the ß (plate 188, no. 7), appears to Moses in the burning thorn-bush *(sènë)* at the mountain Horeb or *Sinai.* That the sifww name of this mountain is related to that of the thorn-bush *sënë is* a common assumption. And the monks of St. Catherine's monastery on Mount Sinai, near their chapel of the fiery bush, rightly show a *bramble bush* (Rubus discolor W. et N. = Rubus sanctus Schreb., the most common species in Syria)[25] .

For context, it should be noted that the *Hag-alu,* the *„Hag-god"* of the Skadinavian Geleft coins or bracteates (= *Tyr, Ullr,* etc.), who appears with the H rune in his hand (main item 39, cf. pl. 420, no. 1), is the "God in Domhag", and that the Aag rune H H etc. in the Norse or "short rune series" is still called *hag-all* "All-Umheger", "Umheger of the All" in the sense of the year and world picture. From the same cosmic-symbolic looking the name was transferred to the>k-shaped snow crystal, in which the wintry God also reveals himself from the sky. Now this *hagal* or Aaga/Z rune stands at the beginning of the 2nd att or celestial direction, the summer series, of the year (Taf. 285), thus as beginning sign of the month May, where the "ice saints" appear: the calendrical formula reads }- or H + *hagall-nauä* "hail distress", which threatens the harvest. And accordingly, before the war, in the "Achterhoek" of the province of Gelderland (in the Montferland area) of my Dutch homeland, at the "hail crosses", these prayers (5 X10) against the hail crop damage were performed and breads were also distributed in five-decimal numbers. I will come back to this in a special place. It is only to be mentioned that these "hail crosses" carried gigantic poles, a kind of "world" or "Irmin column", at their top according to older representations not only the +, but also the. And it is explicable, why in the Christianization in place of the "Hag-God" and "All- Heger", who created the world and the world circulation of the year -j- and, Christ was put (p. 90), as it is said in the old-Norwegian rune poem (Wimmer p. 278):

(hagall) he kaldast koma, hail is the coldest grain, Kristr sköp
haeimenn foma. Christ created the ancient world.

The prayer to the Hag-God, the "Hag-All", to want to save the people from a harvest of the "coldest grain" and-as the next rune„, year" says,-to want to give to Godsumarok *algröinnakr* "good summer and fully ripe field" (see the corresponding Anglo-Saxon rune-prayer to the 12th or half-year, Midsummer rune $, p. 55), corresponds to the God-viewing in his animated nature, whoseappearance-forms are only a parable. From this God-viewing in nature also that parable of the sin-green "tree" arose, in which the light is God-contained, which therefore "burns" and nevertheless does not consume. With any rationalistic explanation this symbol is not to be approached, just as little "ex Oriente", but only from that original view of its place of origin, the high north. 2. Mos. 3, 2 reports about that blazing fire, which came out of the thorn bush *{Ldbbai-eS mittok ha-s'näh).* (3)„And as he (Moses) looked, the thornbush burned without the bush being consumed. (4) - then Yahweh called him out of the thorn bush", in whose name Moses still gives the blessing in the evening of his life (5 Mos. 33, 16): "the most glorious of the earth and its fullness, and the good pleasure of Him who dwells in the thornbush" - i.e. the formula of the)}(- and (D-rune (p. 79).

A. Jeremias has already recognized that the legend belongs to the motif of the "thorn bush" which blocks the lost paradise and in the fairy tale type of the Sleeping Beauty and the Mary's Child (Grimm No. 3).

present[2] ® The winter-sunny Waberlohe, which closes the entrance to paradise (Gen. 3, 24), is the same, which encloses the virgin stung by the "sleep-dome" <| or the spindle of the year-wheel), the mother earth (Mary) in the Domhag, in the bramble vine ß, which we in the Babylonian tradition (Taf. 155, No. 7-8,) S. 426 already kennenlemten[27] .

All further details of the tradition of the time of Moses, the associated water of life, the spring at the mountain Horeb-Sinai (2. Mos. 17, 6), the striking of the same with the staff, which can become the "snake" (= £ and r" or ( )-motif, plates 21-22 and 234), point to the winter solstice Nordic myth.

These connections become even clearer if one traces further the name of the bramble bush, the thorn bush *sënë,* in which the ëZ-god, the *elohim-Yahweh,* was contained. I have pointed out in note 96 to the 1st main section, pp. (21), (23),the cult linguistic evidence to the existing cult symbolic and mythical correspondences. This s-w-stem as an alternating form to the s-m-stem explicitly refers to the eternal, unchanging recurrence of the course of the year, the solar year of God. In this sense the *sënë shrub*, which is also a healing shrub in Arabic (Cassia senna L.), is called *as-sanâ* "the light"[28] . It is the Jewish-Aramaic *dssänä, âsannâ, âsnä,* with which on the seashore characteristically again the juniper (Juniperus macro carpaS. 424 et S. 461) is named. And also the wZ name of the juniper as "Queckolter" returns with the Syrian glossographer for the sewë bush as *ulleik*, beside *sanjä* (Samaritan u. j. Targ.), which latter = babyl. jew. *äsnä* is[29] .

This s-ra name is used in Palestina to refer to the sacred cathedral tree (Acacia albida Del. and Acacia laeta R. Br.) as *sant* or *sumt,* Arabic *sunt,* which is planted in Jewish folk custom at the birth of a girl (Git. 57a)[30] . This sacred *s-n-d*cathedral tree is the ancient Egyptian Acacia nilotica (A. R., Pyr.) or (M. R.)*snd-t,* the sacred tree that the tomb of Osiris
protects (Erman-Grapow IV, p. 520-521) as "Domhag", as the winter sun-turned *Usir* (Osiris) is therefore the "Hag-god". For the epigraphic connections here between the tomb house hieroglyph as or ^ sign and the H or H rune, cf. text fig. 66. The 3-w tree is in fact that of^J^ , .encircle, surround, encompass," especially used
of the orbiting of the earth by the sun, of the primordial or world sea, of Osiris, who created the Duat

or underworld in a circle, from the devouring, entwining of the dead by the earth
(Erman. GrapowIV, pp. 489-491). is the world ocean that surrounds the whole world, thus clearly
in the Old Norse winter sun-using sense of Ä or ß J like *sn-w R*ö , with Q, Qor <cz^>-Determinative, denotes the solar and celestial circle:*.t* JL. □0(since. D. 19) denotes Isis as the one mourning at the Osiris corpse, as the part of the temple of Dendera as the place of the Osiris myths

i (Erman-Grapow IV, p. 518), in which the hag-god, the*hag-alu,* the *hag-all*
of the north is located in the sin-green hag or bush, in the □ and n or Ä, cf. Egypt. *snj.t*Q J Ä (] ®

or or Ä (Dyn. 18; Erman-Grapow. IV, p. 503), "Sanctuary of Nut" (pp. 328, 360,387, 436) in Heliopolis, as. the primordial mother in the Domhag, the white woman or Mary in the
Domhag. For the pre
and early dynastic formula Ä or ß and Q "grave house", cf. pl. 231, no. 19, pl. 286, no. 25-26, pl. 265, no. 19 and pl. 195, no. 13

That the "blackberry", the "cathedral bush" was a ß-wr (w-) symbol, as expressed by its annual growth, is evident from its cult-language names in this regard, as for the "cathedral bush,

Cathedral tree" in general: Anglo-Saxon *ward* "thorn bush", trans. norw. ör*, öl (*ord)* "currant bush", Latin *rubus* "bramble bush"[31] , Greek *rodon* (/pdöov) "rose", Lat. *'rosa',* Attic *rachos* (pot/öc;, QÜ/Q?) "cathedral bush, cathedral hedge", *ramnos* (pdpvog, *paß-vo<j) "cathedral bush", Latin *veprës* (dissimilated from **vreprës* or **verprës)* "cathedral bush, cathedral shrubbery".

But also the s-n-formula, which is still present in Latin, *sèntis* "cathedral bush" and *sentus "*thorny", *seniix* "rosehip bush", returns in the Holstein name of the "Brummelber" bush *snerr-, sner-, snurrbein (Mensing,* Schlesw. Holst. Wörterb. I, 5, p. 538), through which one pulls the weak children before sunrise by a (")-vine. The *s-n-* and s-m-formula is Indo-European alternate (Note 96, 1. Hauptst., p. (23)) and corresponds to Irish swër, New Irish *smëar* "blackberry", to which from Cormac's glossary *smer in* the meaning of *„F euer"(\) is* to be placed, corresponding to Arabic *as-sanä* "blackberry bush" and "light". This is followed by the bullhead cymr. *mwyar.* bret. *mouar.* "blackberry, mulberry," armen, *mor, mori* "blackberry," Greek *moron* (lidßov, p.wQov) "mulberry," eigent. "blackberry," Latin *mor um "mulberry*, blackberry"[32] .

From this same s-m-z root, the sacred olive tree of Athena at the castle of Athens borrowed its name *Moria* (pidpia), according to Schol. Ar. Nub. 992 from *moros* (pidpog) "lot, destiny"[33] . The *Moria* tree, which gives the holy oil as life water in its fruits, was a lot tree, oracle tree, a *frugifer arbor* "fruit-bearing tree", whose branches symbolically could only provide the wood for the Germanic lot oracle for the little woods carved with runes, hingewonen and "read" (Caesar, Bell. Gall. I, 50, Tacitus, Germ. 10 and 8).

Herewith we have returned to the sacred oracle tree, the terebinth or oak, of the *el-god* in Sichern *'elon moreh* (p. 460), in the rustling of which the breath of the highest god was manifested, not unlike that of the sky-god Zeus in the oak of Dodona or in the other sacred trees and groves of the Aryan peoples. And for the context it is important here that the hollowed out "tree", in which the sky god„ dwelt", was the oldest Aryan "temple", in which the cult symbol also found its installation (see p. 366). As Silius Italicus (HI, 691) says of the Zeus oak in Dodona: *arbor numen habet, coliturque tepentibus aris,* the deity dwells in the tree, it is its house. Likewise, this hollowed tree, like the Nordic "ash" is the ship "ash", (p. 249) of God *(Ullar askr),* in whose sign the "sons of man" 'f to the south and east carried the light of the north as "light of the lands", as Latin. *navis,* old Ind. etc. *nävam, näus,* arm. *nav,* Greek *naus (yavq),* old Isl. *nör* "ship" (cf. *naust* "ship shed) urwandt with Doric thessal. naos *(yäöq,* lac. va/oc), lesb. *nauos,* Attic *neös (*vedjg) "temple" (eig. "abode of the deity") shows.

And the fruit-bearing cathedral tree or cathedral shrub, the *primal* or wZ tree, in which the world and sky god reveals itself, the light tree, which "burns" and remains nevertheless *Singrün,* -this *Queck- ol-ter* "life god tree" is preserved to us accordingly in our Germanic tradition in the fairy tale "Van den Machandelboom" (Grimm, No. 47 (1812)). The mother dies giving birth to her child and is buried under the Machandel tree, like her son who was killed by the stepmother and flies out as a bird from the burning and yet not consuming tree. This sun bird kills the evil stepmother (winter) through the millstone 0 (the sun year wheel) and emerges reborn from the flaring tree of life.

Also in an old Ladin epic, which my friend *Karl Felix Wolff* (Bolzano), the Dolomite legend researcher, shared with me, a blue flame burns in the evening on the mountain in the juniper, from which the savior and hero will once again arise and bring the "promised time".

This is the meaning of that parable of the "life-god-tree", the *Queck-ol-ter,* the Anglo-Saxon *cvicbeam* "tree of life", which reached Amuru-Canaan with the horned dolmen.

The winter solstice snake or the two year snakes on the tree of the year or tree of life

Let us now summarize:

- This tree of God, year, world and life is the revelation of God in time and space according to the God-seeing of the north country. As a "measuring tree" (Old Norse w/p/wbj[34] and * of this space and this time it is the "tree of knowledge": because by it we know about the divine world order, the *rta* (p. 99 and 150), by it we can recognize the laws of the eternal life meteorization in existence and arrange our life accordingly. If we do not do this, our life becomes *anrta* (p. 99) and the inner and outer death comes over man, clan, society, state, until he recognizes his error, returns to the tree of knowledge and life, and this his life becomes *rta* again.

-„tree of life" is this tree in this *rta,* the year of God ©, because it connects the above and below, heaven and earth, § as *od-il* "breath, life" - "of God". Therefore, it is the "gender tree" (Old Norse *cettaraskr),* the *barnstokkr* "child tree" (Table 153). It is the same tradition which is still before us in the medieval Christian sacred tree of the cross, the *norma of* all things, reaching to heaven, above the earth and to the lowest hell, with its fourth verbo genen *profundum cornu.* We have known this light tree of the or , growing up from the A, at the root of which X is the New Year's shom, in the monuments of that northern Palestinian area, the "horned dolmen", out of which the faith-memorization of the "Son of Man", the Galilean, has emerged as Christianity (pl. 171, nos. 2-3, pl. 164, no. 40). We have learned that this cult-symbolic and mythical tradition of Palestine, like the entire oriental epigraphic tradition, is completely part of the Neolithic-occidental tradition.

And, as the great cosmic-symbolic hymn. Rigveda I, 164, 21-22 of the yearly, world and life tree of God still teaches it to us as ancestral heritage: in this tree is "the mighty guardian of the whole world, who wisely entered into me fools."[1] The sweet fruit of life "in the top of this tree, as they say, the sweet berry (O and £ motive), to which does not reach who does not know the Father".

This tree of life and knowledge, from which comes to us the knowledge of the year and life cycle, from which the *scripture,* the signs of the face circle and sun cycle year, as a "holy scripture", as the oldest testament, the eternal original revelation of God in God views and God experience in the universe has become, contains the knowledge of God and his world order: "Upward the root, downward the branches, they say, have the imperishable Asvattha, whose leaves are the Metra: he who knows it is knowledgeable of the Veda ("knowledge")." (Bhagavadgita XVI, 1). In this sense of the old tradition of the stone grave time the Gallic priests called themselves *Druids (= dru-uid-)* "tree-knowing" in figurative sense "very" or "highly knowing" (Mela 1. III, c. 2, 18: habent tarnen et facundiam suam *magistrosgue sapientiae druidas).*

And also in the tradition of Talmud and Midrash the original sense of the world, life and knowledge tree still sounds through, where it appears as a symbol of time and space (j. Tractate Berach I, 2c; Midr. Beresh r. Par. 15 to Gen. 2,9 etc.) and the *Torah* "teaching, instruction, oracle, law", i.e. the *Pentateuch,* the 5 books of Moses, like the Indian Veda, is still called the *tree of life* (R. Yizchak bâr Chija in the Midrash Thehillim to Ps. i)[35] .

With it now results: the paradise and fall of man legend of the Jahvist in the Genesis is a late Jewish-priestly reinterpretation of the old myth from the time of Moses, which originated for certain purposes as "pia frans" at the earliest in the 9th century. The Jahvism, in whose prophetic high moments, equally the Amuri blood in the Jewish overlapping further worked out may have, represents the break with the older religion of the people, the religion of the Moses age. This religion of the world and sky god of the stone grave and stone circle time is reinterpreted in the sense of a characteristically oriental tribal and national god religion and stripped of its universal features. Connected with it the destruction and extermination of the cult monuments of the Moses time takes place. 2 King 18 reports of Hezekiah, kingship of Judah (727 B.C.): "3. he did that which was well pleasing to Yahweh, - 4. he removed the high places, broke down the massben (the menhirs, pp. 182 and 342), cut down the Asherah (cult trees, wooden cult pillars), and broke in pieces the brazen serpent which Moses had made; for until those days the Israelites had burned incense to it" (p. 346). Accordingly, the law was reworked historically backwards in the Yahvistic sense (Deuteronium 16:21 and 22): "Thou shalt not plant for thee beside the altar of Yahweh thy God, which thou shalt set up for thee, a holy tree (Asherah) of any wood, neither shalt thou set up for thee a painting stone (Massebe), such as Yahweh thy God hateth." Cf. the condemnation sentence in Jeremiah II, 27 (p. 185).

Now what has this Yahvistic priest-writer made of the old salvation myth of the North: i. Man in the "paradise" was forbidden by Yahweh to "eat" from the tree of life and knowledge;

2. the serpent as the principle of evil tempts the woman to eat from the fruit of the tree so that people become like God and know what is good and evil (= *rta* and *anrta};*

3. man is expelled from paradise by Yahweh because he has become knowledgeable like God and so that he does not "also take of the tree of life and eat and live forever". The laborious work and death is the punishment for the transgression of the commandment.

Even if one wants to exegesis this Yahvistic expulsion from paradise as an autumn myth, the fact always remains that the "fall of man" and the death as a "punishment" for it is a completely inferior "revaluation" and distortion of the most sublime certainty of salvation of the oldest testament of God, which cannot be explained away; because the tree of knowledge and life is given to us, *so that* we eat from it, knowing the good and the bad, and become more and more like God, without ever becoming as perfect as the world spirit, which works in everything. Death is the unfathomable mystery of transformation, the eternal "die and become", the ever-renewing parable of the world and life becoming, the winter turn of God's year and of life: it is the greatest revelation of God. "For death is destined for the born, birth for the dead" (Bhagavadgita).

The purpose of this Yahvistic "improvement of history" is clear: it was necessary to create a Jewish national religion in place of the old folk religion, which was of non-Jewish, non-oriental origin, but a universal religion. For this purpose, a Jewish theocracy, a priestly caste, had to be interposed as mediator between the people and their God, as holder of the knowledge of God's law. Only it should be entitled to proclaim what is "pleasing to Yahweh" or not. The "Fall of Man" now offered the historical and moral justification of this theology and theocracy: the original sinful mankind needed this mediatorship of the divine scholars of the priestly caste as leaders and guides.

It could now be quite indifferent that in the 9th century a Jewish priest committed this reinterpretation of one of the most splendid spiritual creations of the Nordic primordial monotheism out of certainly justified and understandable national feeling. That the report of the Jahvist is a *complete reinterpretation is evident* from the survival of the old salvation symbol also in the tradition of the Jewish folk religion, especially in the cult symbolism, which the Jahvist theocracy was never able to eradicate completely. It could be quite incidental for the world history that in Amuru-Canaan after the invasion of the Hebrews in place of the Norse God-freedom of the in zelnen, who knew for himself what was "rta" and "anrta", right or wrong, good or bad, now entered the jahvistische God bondage of the priestly law.

Only this Yahvistic speculation of the fall of man has become the historical truth and reality. And the Jewish Christianity connected with it the doctrine of redemption in a sense, which could never have been the basis of the faith emulation of the Galilean from the country of the "horned dolmen". In the end, the soteriology, the doctrine of redemption of Paul is based on this j ahvistic legend of the fall of man. On it is based the raison d'être of the theocracy of Rome as God-ordained mediatorship, Rome becoming the heir of the j ahvistic theocracy of Jerusalem. As was pointed out above (p. 450), it reached the north through the Imperium Romanum in conjunction with the redemptive needs of a decaying ancient urban civilization. And while the Gospel of the Galileans thus entered the Germanic Reformation in the making as a pendulum swing of the megalithic religion, the Germanic spirit was raped by the dogma of the Fall and the original sinfulness of the Church of Rome in the organic God-ordained foundations of its being and fell into a severe uninterrupted state of crisis, the disastrous effect of which is only now becoming visible in its full extent.

In the light of the historical facts, as they are presented here for the first time in a source- and monument-like context, I object to the fact that this main dogma of Jewish and Roman Christianity is longer taught as a part of "God's word" in our schools. It is not only a misappropriation of the truth, which is God, it is downright a blasphemy of this eternal God in His highest revelation, which is recognizable to men and was experienced and seen by our ancestors. It is that same inversion of our ancestral God-view, which made the *sin-fluot* or *sint-fluot* a *sünd(en)fluot in the* Christian Middle Ages.

If Rome itself founded the "primal monotheism", the primal revelation of God, as a scientific concept and "approved" it ecclesiastically, then one will not be able to forbid God and the truth that God could have revealed himself equally or higher in the prehistoric times. In the name of the truth, which is from God, on the basis of the facts of the emerging spiritual history, another, much older and more venerable "Holy Scripture of the Old Testament" will have to be taught to our children from now on.

It will render the parable of the tree of life and the knowledge of good and evil to them as a sacred ancestral legacy, as the highest moral demand of human self-decision and self-determination.

In the light of this "Old Testament" the work of regeneration of the Galilean will detach itself from the Jahvistic *super stratification* and *obscuration and will* insert itself into the great world-historical event, which takes place according to the eternal divine laws. We know only a last, smallest section of the same, which goes on in the Aryan history of religion from Rigveda over Brahmanism to Buddha, as to the Spitama Zarathustra and the Galilean Jesus of Nazareth.

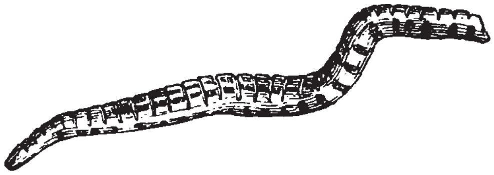
As the Exalted One speaks in Bhagavadgita (IV, i-7) :

"Thus I proclaimed the devotional doctrine - once; - thus it passed from mouth to mouth. - But through the long time this teaching was lost here. - I have already lived through many births. - I am unborn, eternal and master of all beings, and yet I often arise anew through the miraculous power of my being. For whenever piety wants to fade away, when nefariousness raises its head, then I create myself anew."

And so today, too, this legacy of God stands in blood and in kind in the German people, at the

The first, the clearest and the strongest of all peoples of the north land race - a hereditary inner being. On the way to this our life-memory and life-sanctification, to a godly own connectedness with the eternal, the last monument of our "Old Testament", the symbol of Questenberg, stands out like a landmark at the way on our way to the source of our being. And so I would like to conclude this section of the tree of life and knowledge also with the second stanza of my Questen song (p. 431):

> Permeating darkness, swinging upward, you shine far in the world night: alther lost, born again, divine salvation brought to mankind. Shine from the north, radiance of victory pure, freeing spirits, bestowing knowledge and consecrating our hearts again, tree of light, surround us with your glow.



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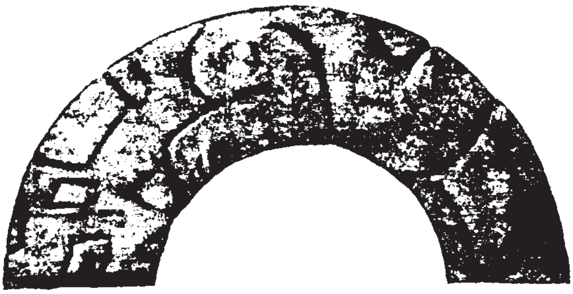

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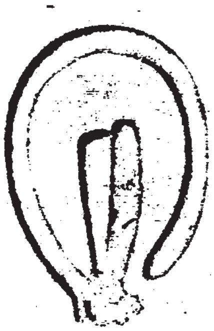

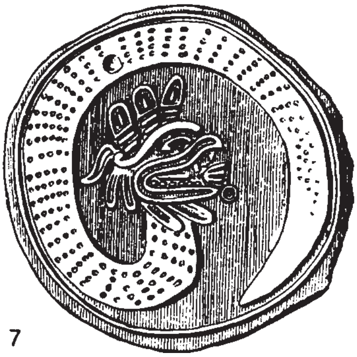

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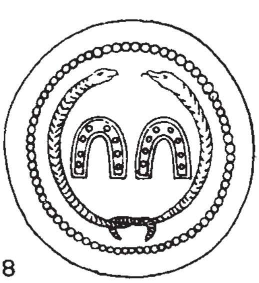

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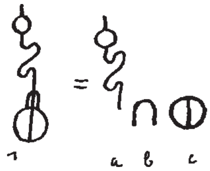
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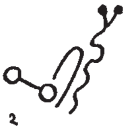
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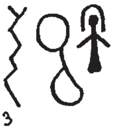
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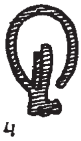
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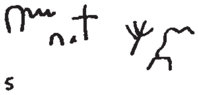
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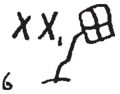
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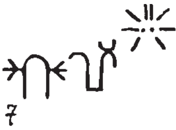
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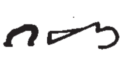
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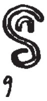
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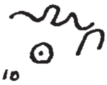
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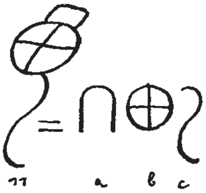
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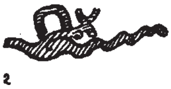
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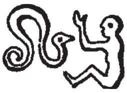

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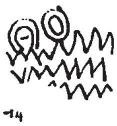
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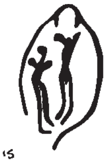
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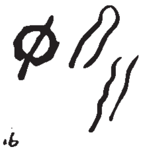
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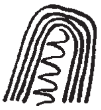
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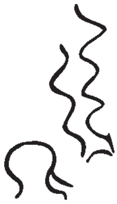

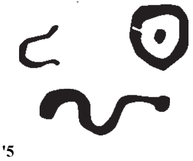
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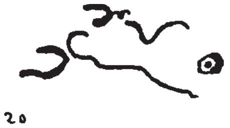
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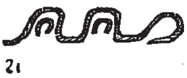
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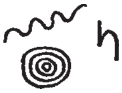

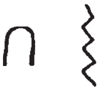
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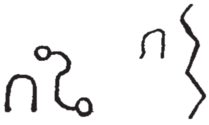

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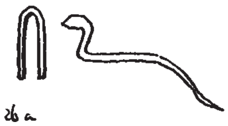
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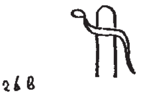
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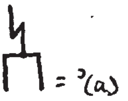
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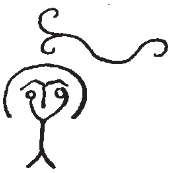

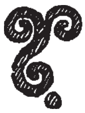

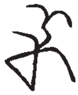

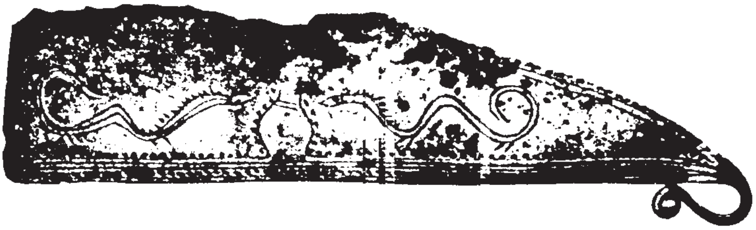
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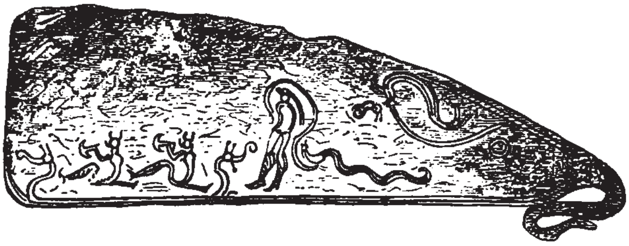
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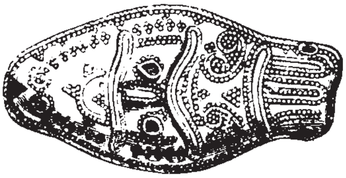
4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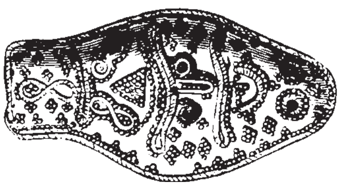
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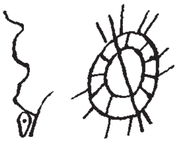
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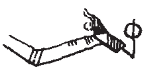
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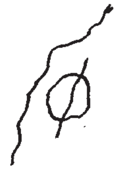
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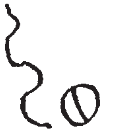
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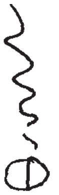
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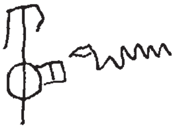
W. Nevada
Fallon

Maine
Machias Bay (N.W.)

S. Nevada
Grapevine Canyon

Sierra Nevada
Green River Valley

Panama
Prov. Chiriqui
Caldera bei
David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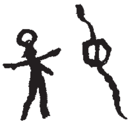
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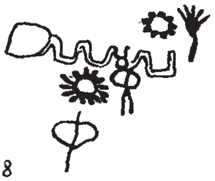
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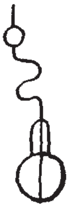
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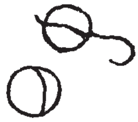
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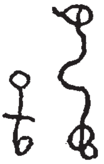
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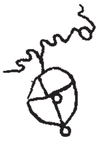
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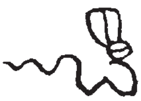
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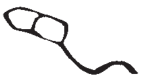
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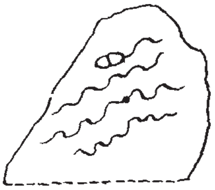
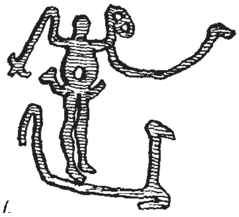

15

Schweden (jüng. Steinzeit - ä. Br. Zt.)
Bohuslän, Tanum
Norrgården, Bullarevägen

Östgotland
Fiskeby

West-Sibirien
Minussinsk
Jenissei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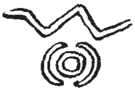

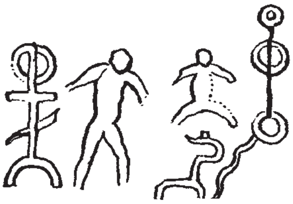

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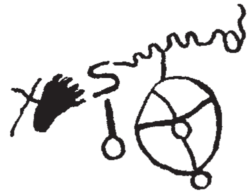
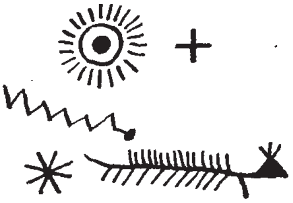
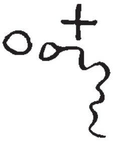

1

Nord-Amerika
Arizona
bei San Francisco
mountain


2

California
Owens Valley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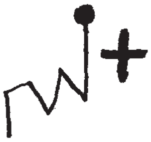
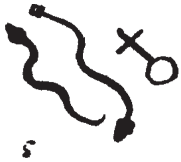
Santa Barbara
County

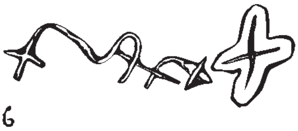

4

Irland
Sliabh-na-
Calliaghe
(j. St. Zt.)

W. Sibirien
Perm
Vischera


5

Gallien (j. St. Zt.)
Morbihan, Locma-
riaquer, Stein von
Kerpenhir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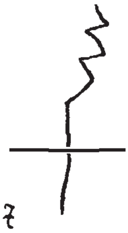
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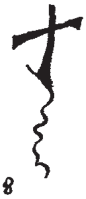
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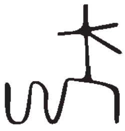
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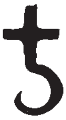
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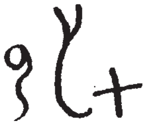

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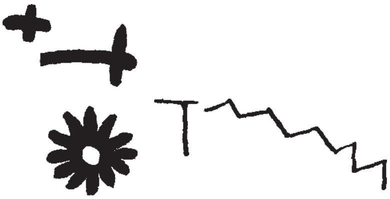
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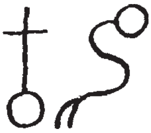

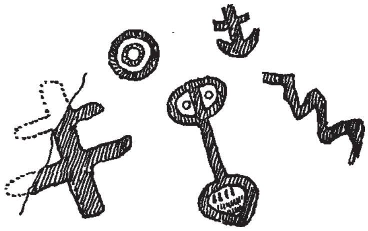

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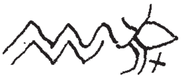

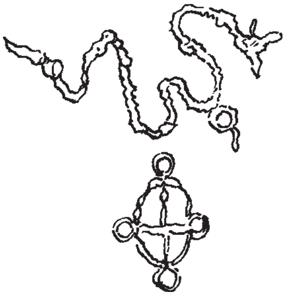

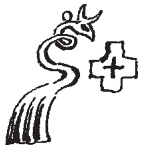

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Die Schlange
Die wintersonnenw

und das Jahresrad

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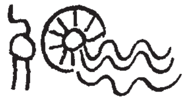
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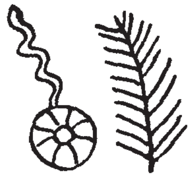
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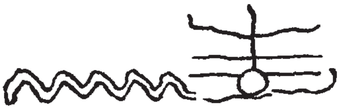
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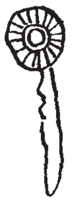
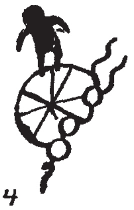



4

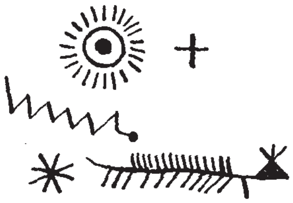
Californien
Owens Valley

Sierra Nevada
Green River
Valley

Colorado
Rio Mancos

Californien
Owens Valley

Norwegen. Finmarks
Østre Tessen
Beitstaden (j.St.Zt.)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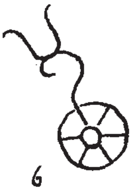
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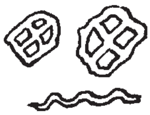
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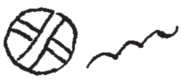
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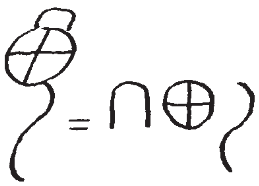
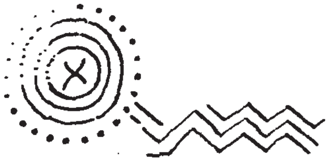
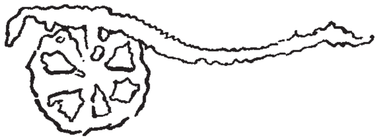

9

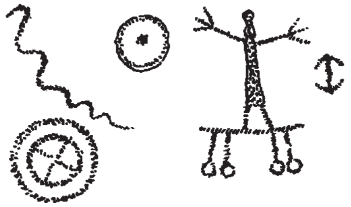
Irland
Steinkiste von
Carnwath

See-alpen
Ligurische
Felszeichnungen

Sahara-Atlas (j.St.Zt.)
Aïn-Sa Hag (Aïn-Sd-Douis)
Cercle de Géryville







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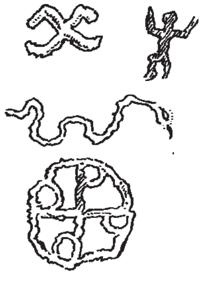
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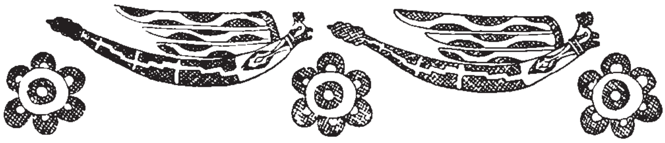
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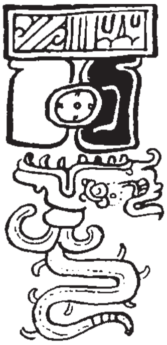
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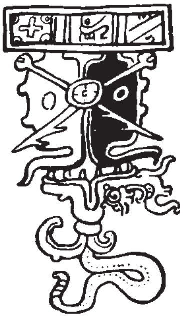
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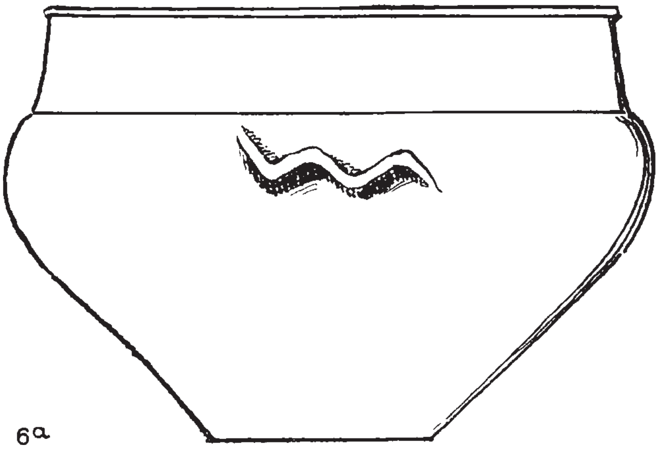
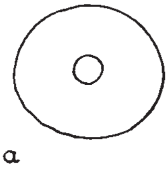
4

5


6a

6b

6c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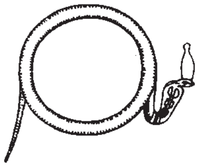
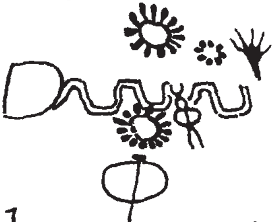

7b

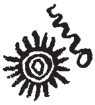
Die Schlange.

Die wintersonnenwendliche Schlange und die Sonne. A.

Nordamerika
S. Nevada, Grapevine
Canyon


1

Californien
Owens Valley
Keeler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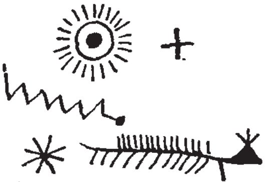
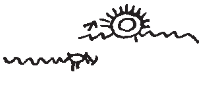
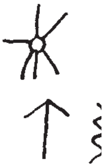

3

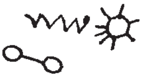
N.O. Californien
Tule lake


4

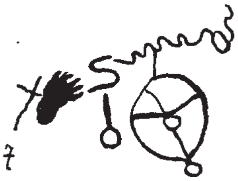
Owens
Valley


5

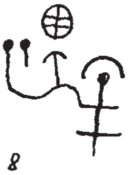
Baja California
San Luis


6

W. Nevada
Yerington


7

Californien
Owens Valley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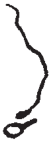
S. Nevada
Baker
Canyon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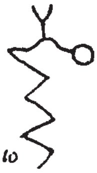
British-
Guayana
Mokatau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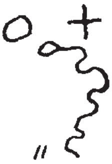
Californien
Owens Valley
Keeler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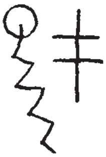
Californien
Owens Valley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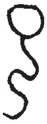
S. Nevada
Grapevine
Canyon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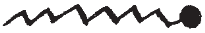
N.O. Arizona
Sayodneechee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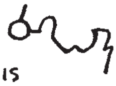
Venezuela
Chicagua
rapids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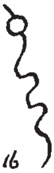
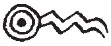
Chili
Anguana


16

Californien
Rattle snake
rock, Mohave
desert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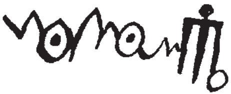
Rattle snake
Canyon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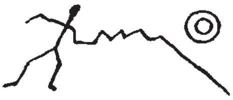
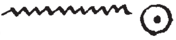
Sierra Nevada
Green River Valley

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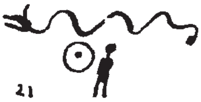
New Mexico
Painted Cave
Canyon San
Miguel Mountain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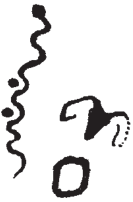
W. Nevada
Yerington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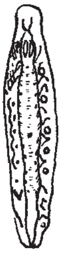
Frankreich
Lorthet (ä. St. Zt.)
(Magdalenien)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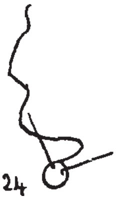
Spanien (ä. St. Zt.)
La Pileta, Malaga
(Aurignacien)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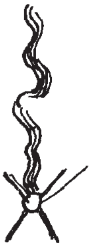
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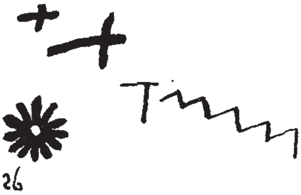
Obispo (j. St. Zt)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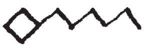
Almaden
Puerto de
Vistalegre (j. St. Zt)

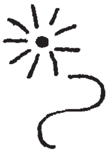

27

Die Schlange

Die wintersonnenwendliche Schlange und die Sonne. B.

e.

QpoJi ^OAvvuA.t'VSM.'uJb'ßd^ "AAÄ" d CL\iö- ^%kuU. 'Dl) twU~^ you
-'M.-CaÈtiZwCß K'&lkCvJLl't I aA^. cLe^ --UulA.c.^av.ds*'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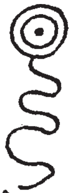
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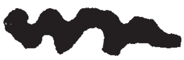
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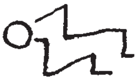
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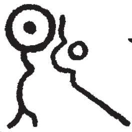
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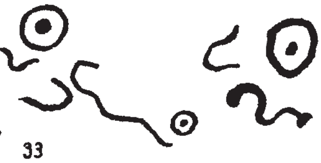
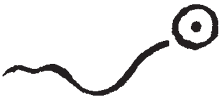

33

Morbihan
Dolmen
Mané Lud

Kerpenhir

Italien
Prov. Roma
Corneto (ä. E. Z.)

Nord-Afrika: Sahara-Atlas
S. Oran Aïn-Sa-Hag
El Hadji (Aïn-Sd-Douïn, Géryville)
Mimoun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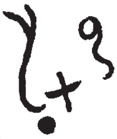
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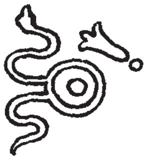
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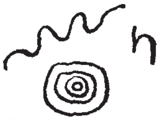
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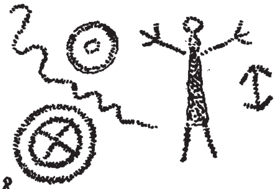
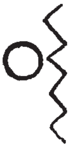

38

Aegypten
Vordynastische
Linearschrift

Nubien
Abrak

Skadinavien: Lappen
Runebom-Symbolik (Anfang 18. Jhr.)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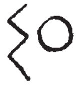
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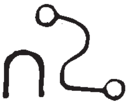
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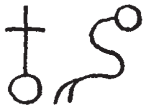
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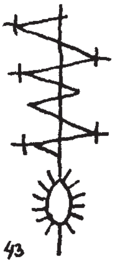
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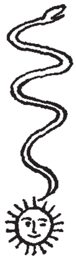
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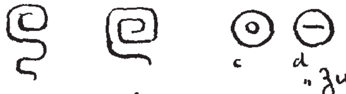
0/VcR.Uzkh'Ä.- Cßviu.®^^" cA.e~ Linearschrift

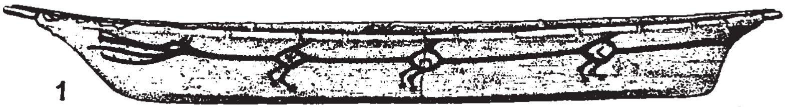

5 a b c d

= hui „zurückkehren", „umdrehen"

46

jih „Sonne

116



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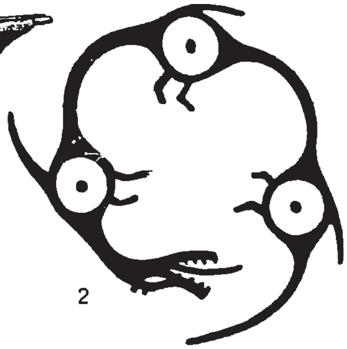

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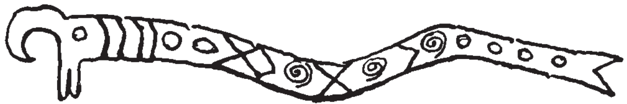

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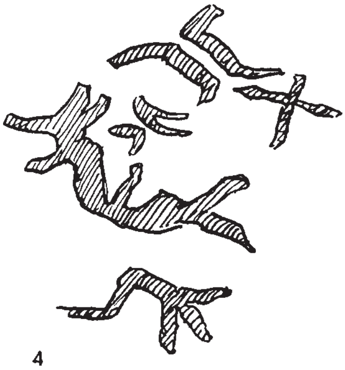

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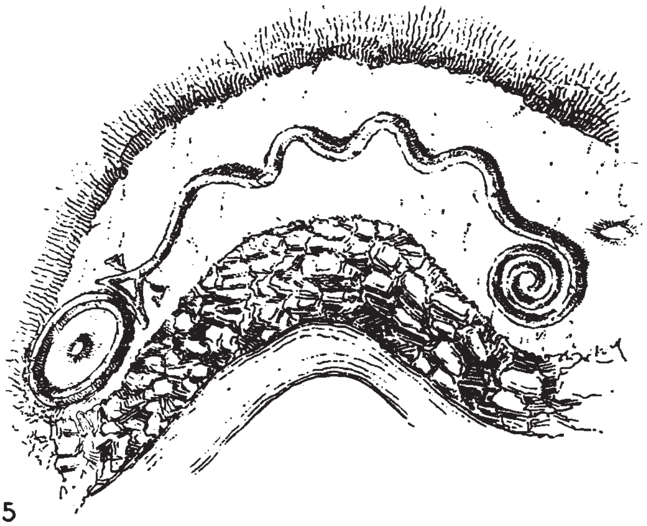

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6

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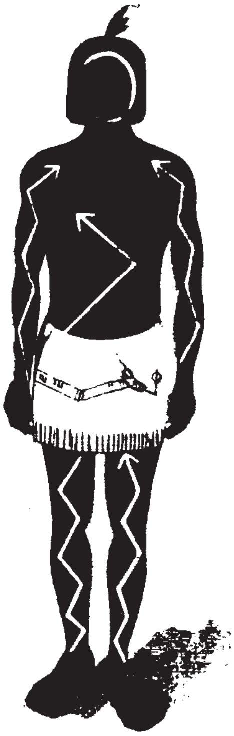

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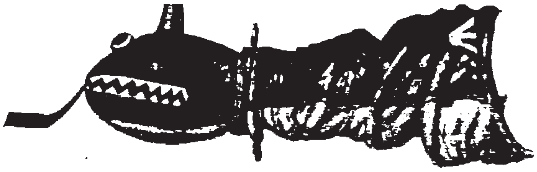

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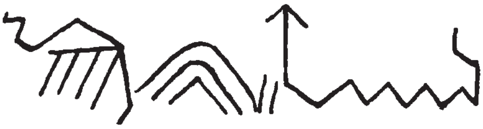

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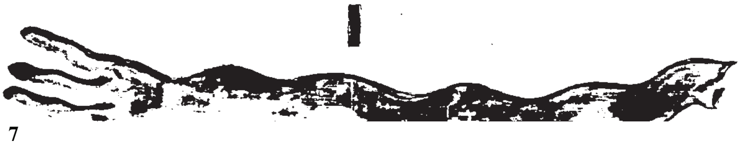

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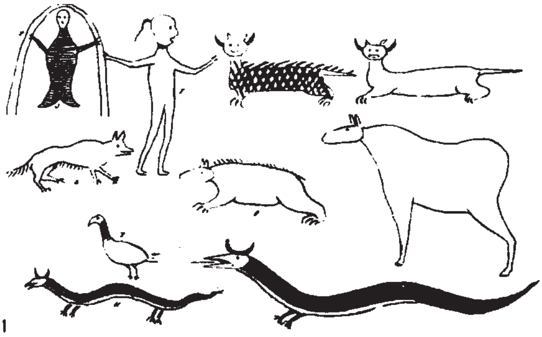
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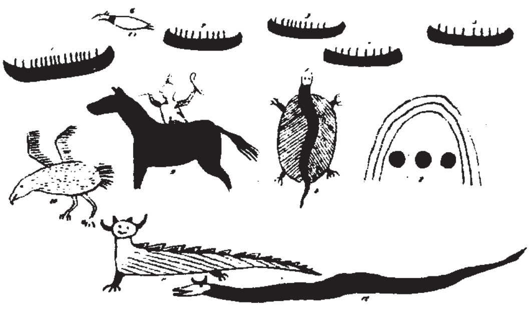
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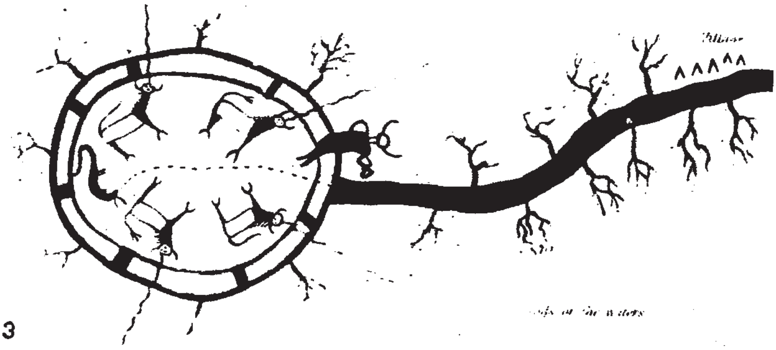
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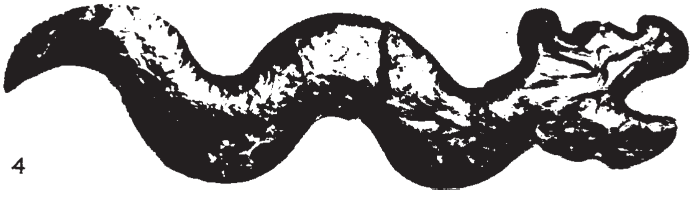
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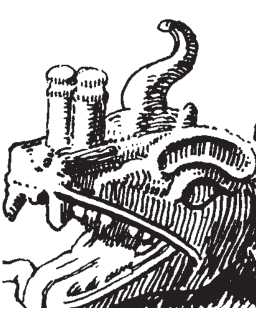
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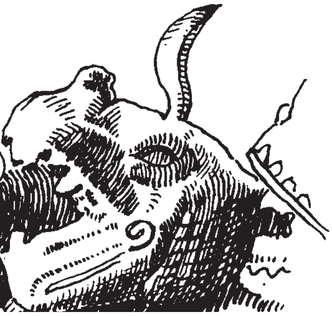
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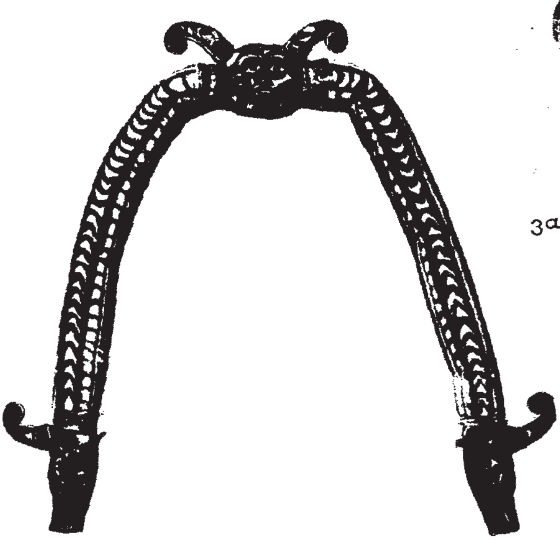

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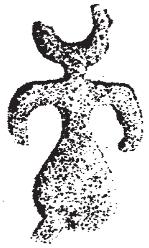

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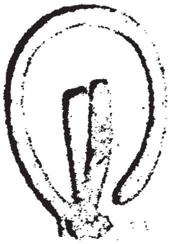

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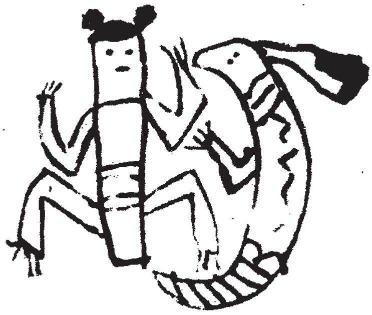

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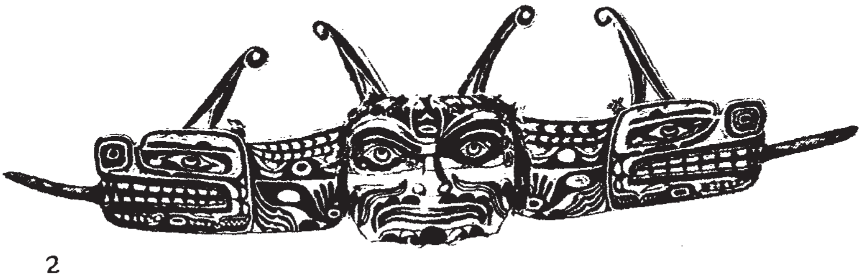

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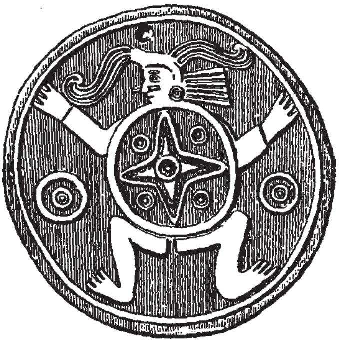

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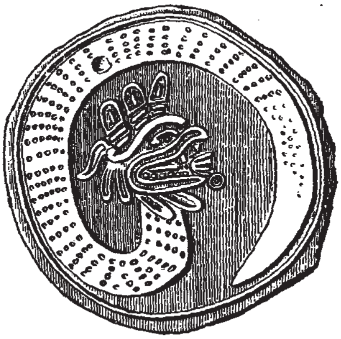

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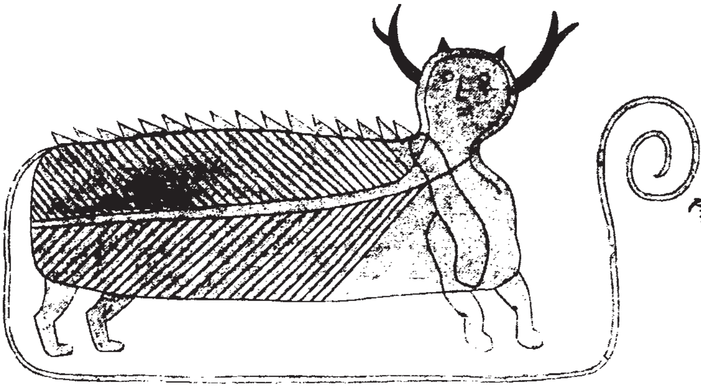

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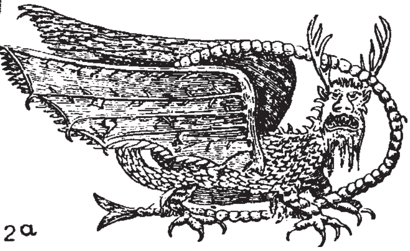

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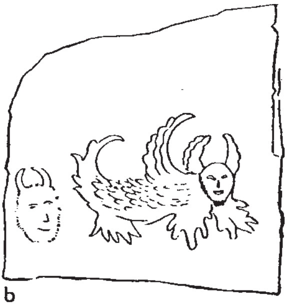

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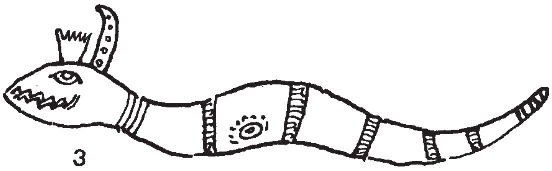

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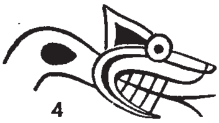

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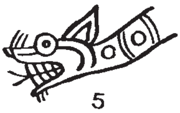

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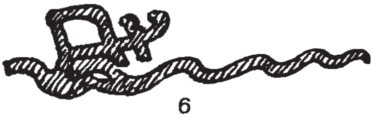

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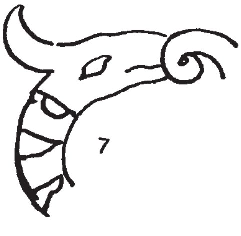

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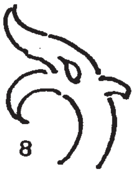

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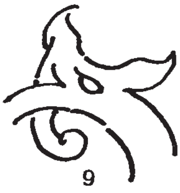

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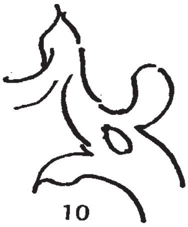

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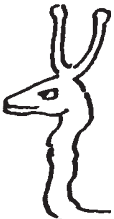

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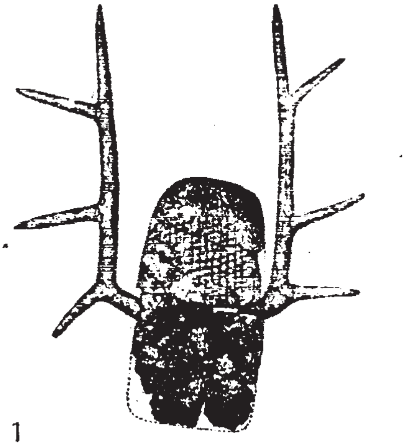

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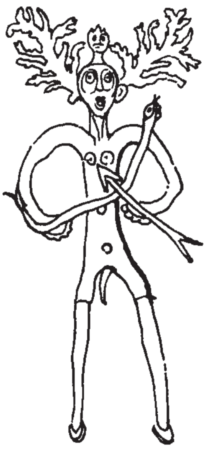

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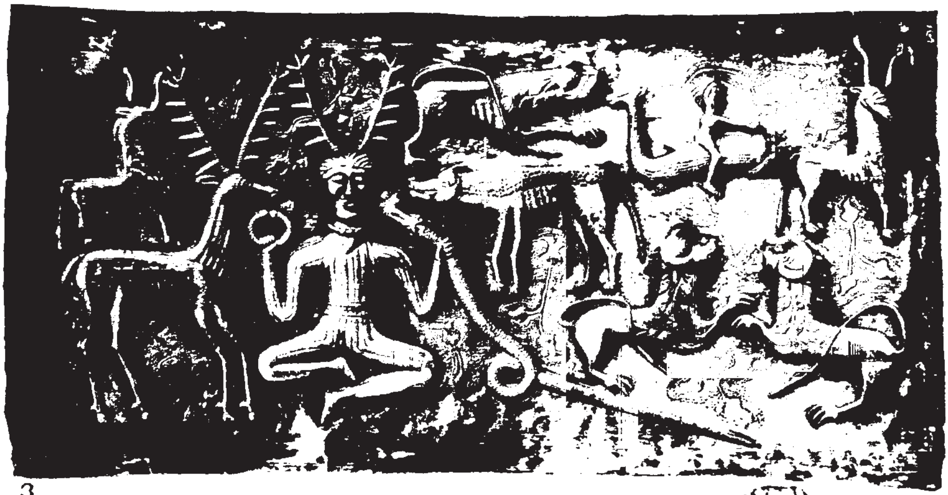

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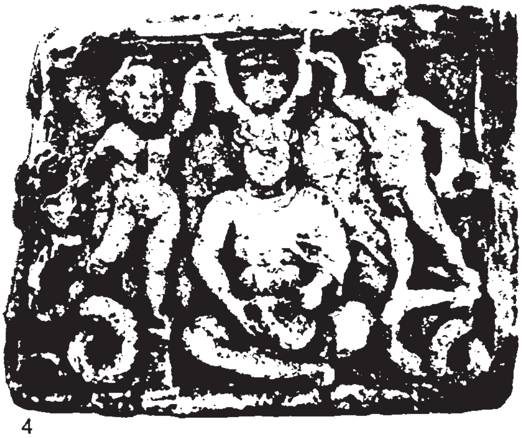

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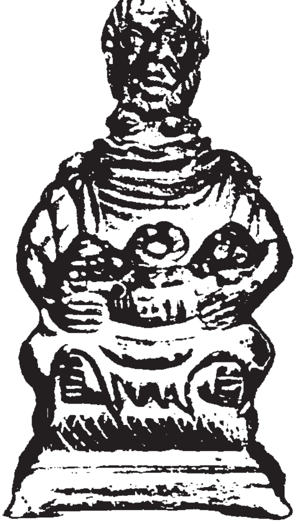

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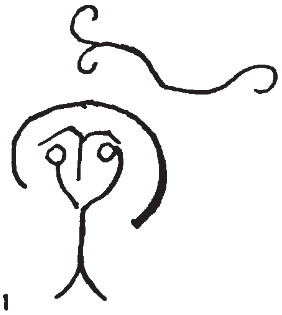

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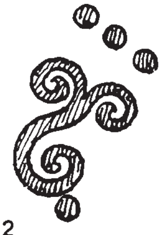

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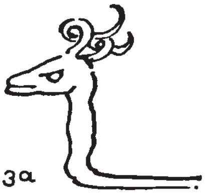

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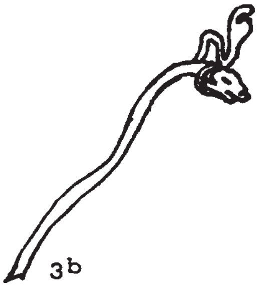

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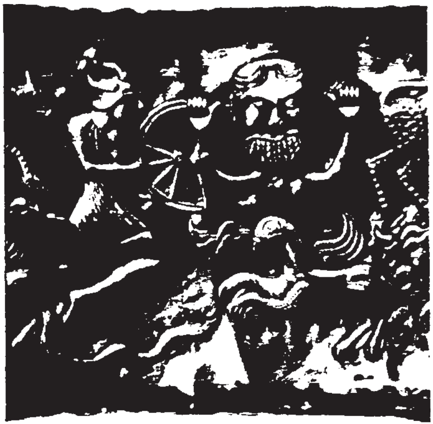

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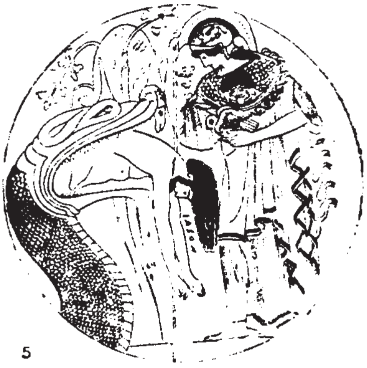

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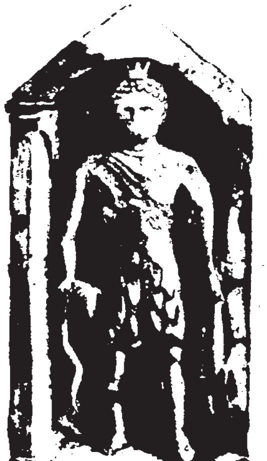

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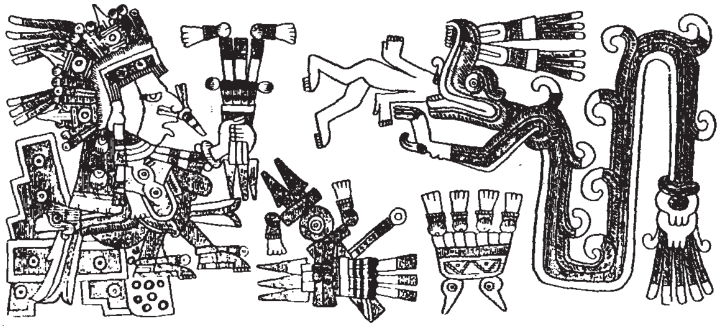

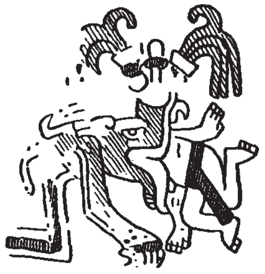

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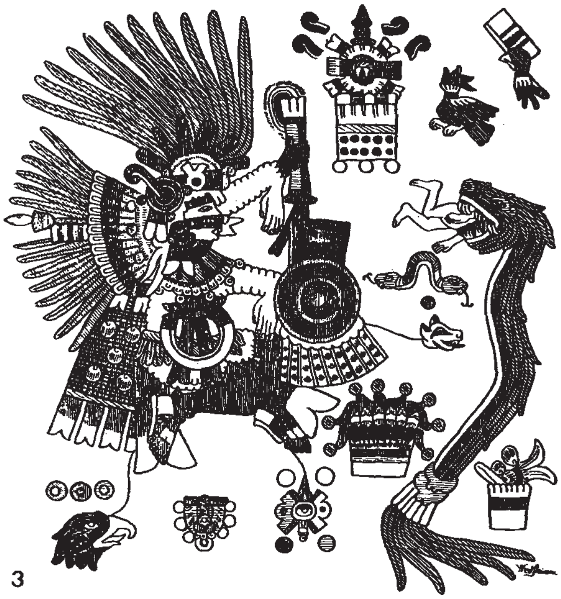

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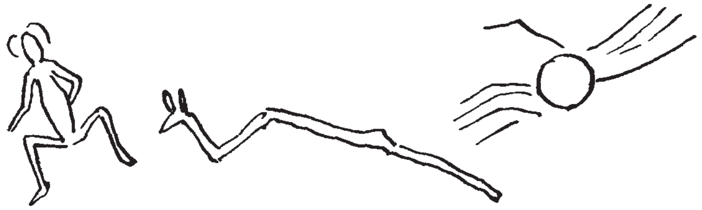

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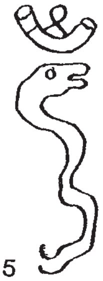

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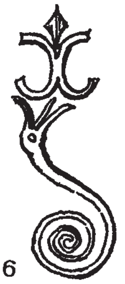

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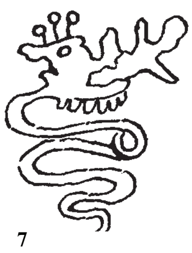

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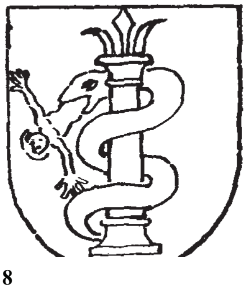

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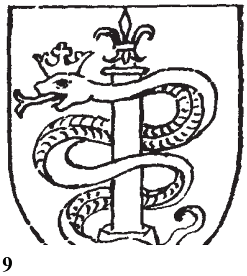

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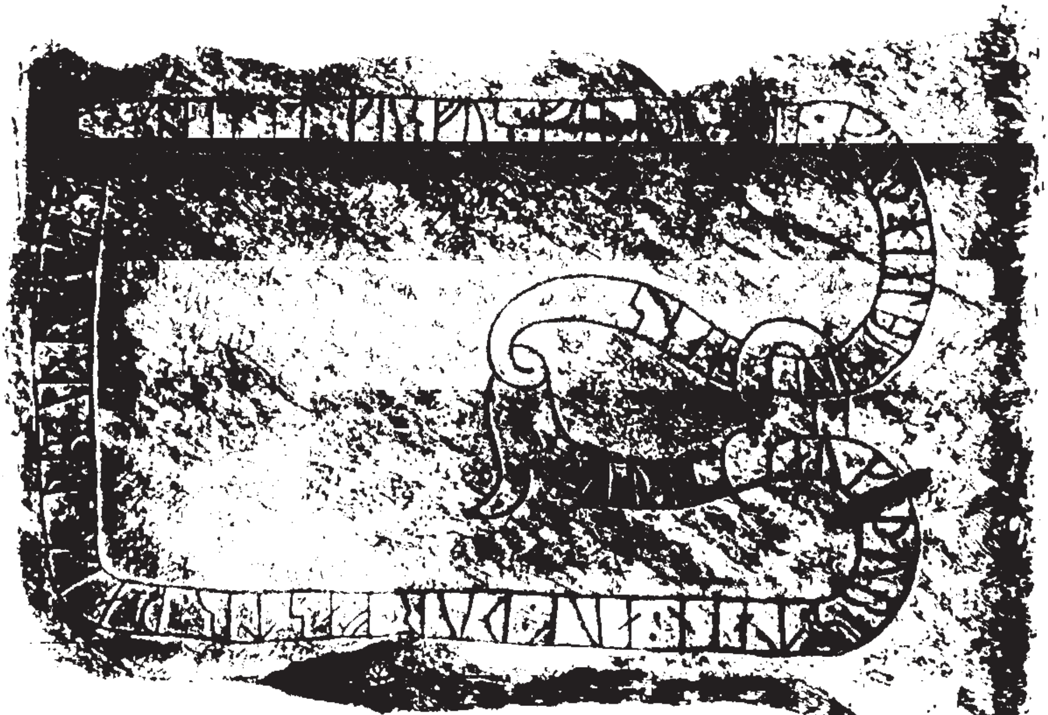

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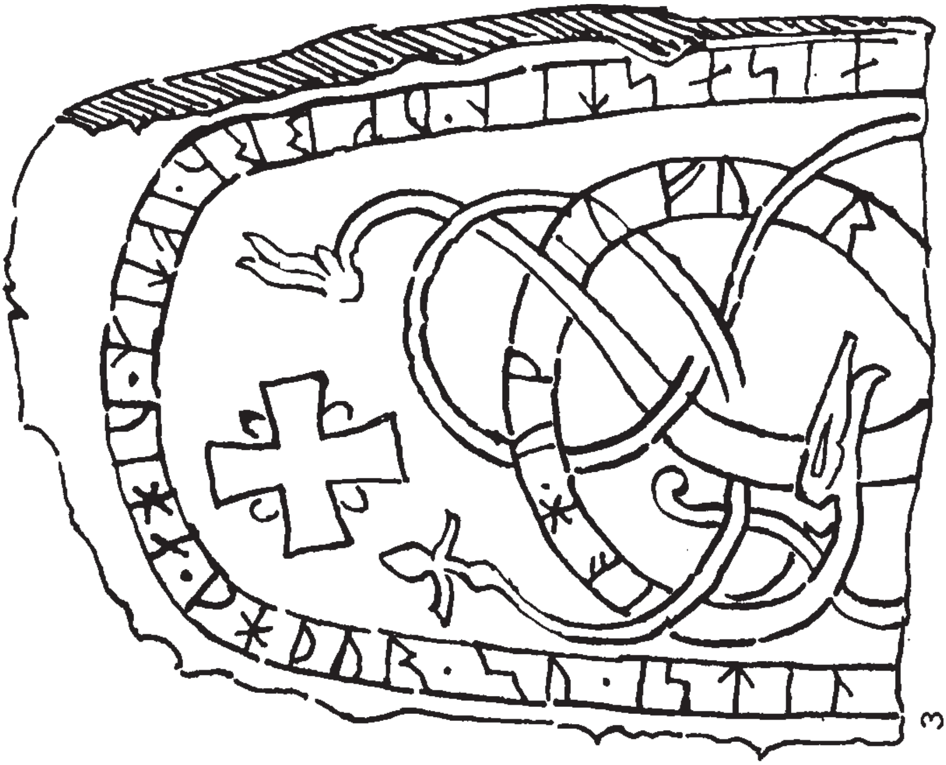

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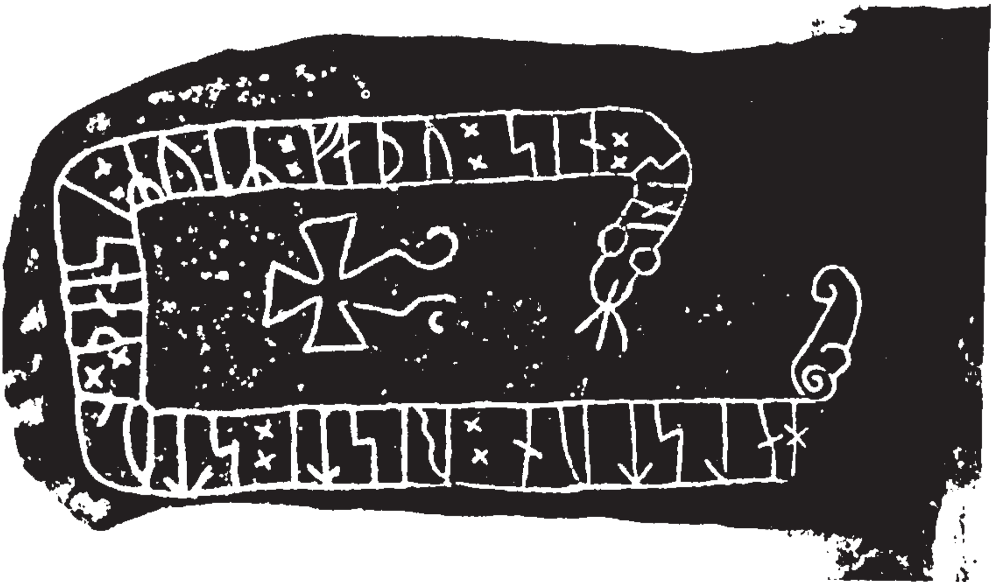

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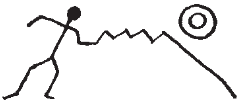
Eagle Pass Little Lake Canyon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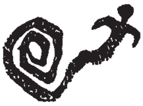
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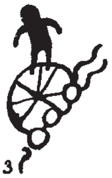
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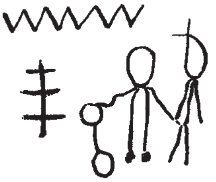
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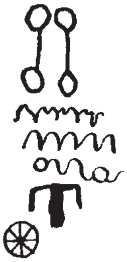
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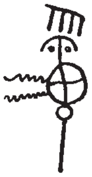
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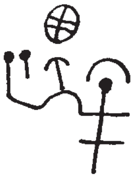
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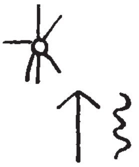
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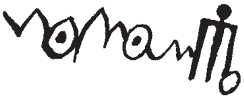
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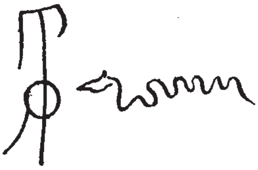
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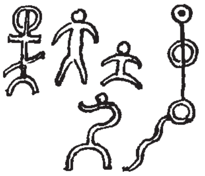
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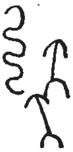
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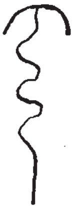
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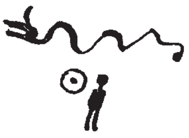
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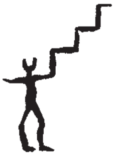
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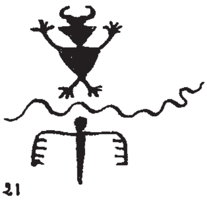
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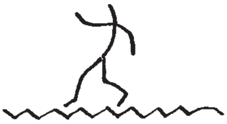
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Arizona, Rio Gila

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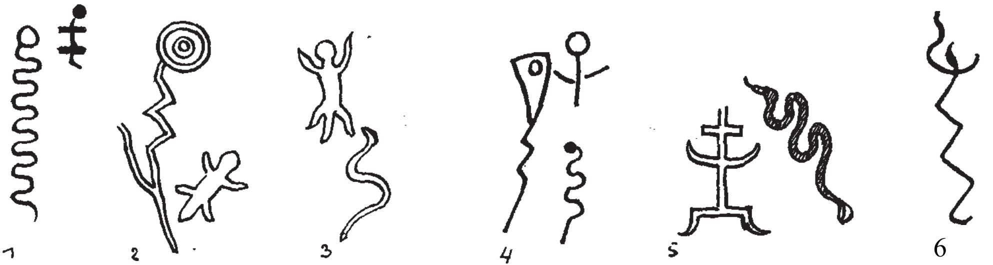
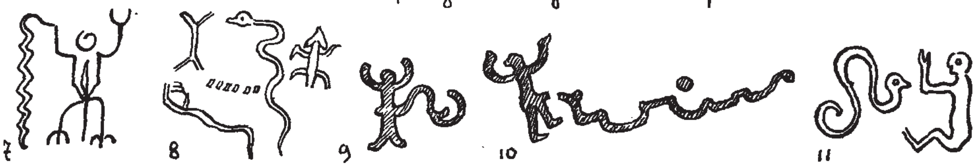


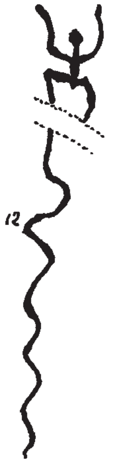
Süd-Amerika
Columbien Süd-Peru
Facatativá Uchumaya-Vitor

Nord-Europa
Schweden (jüngere Steinzeit)
Tanum
Aspeberget Hvitlycke Soldattorp

Nord-Schleswig
Gallehuus-Horn

See-alpen
(Ligurisch)

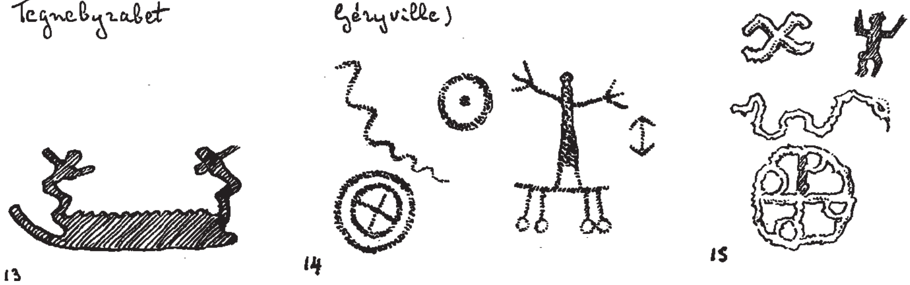




Schweden (jüngere Steinzeit-Bronzezeit)
Bohuslän, Tanum
Tegnebyzabet

Nord-Afrika (jüngere Steinzeit)
Sahara-Atlas, Aïn-Sa-Hag
(Aïn-Ed-Douis, Cercle de
Géryville)

Dermel-Tal



Der gehörnte Gottersohn

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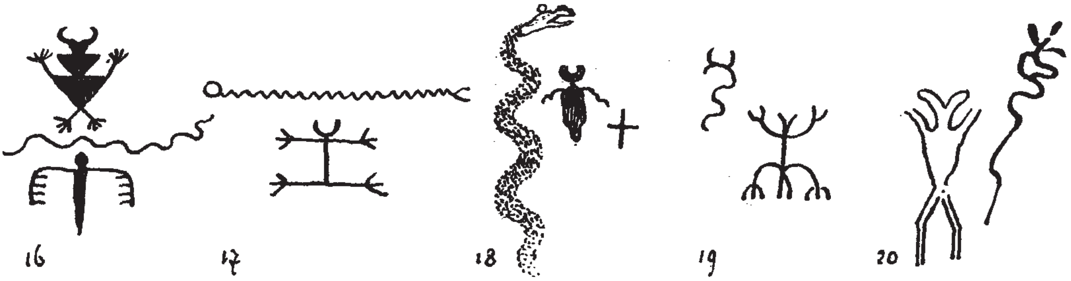
C. É"\JLU

Spanien (j. St. Zt)
Cueva de
Los Letreros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Arizona
San Francisco
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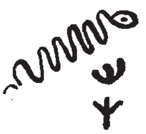
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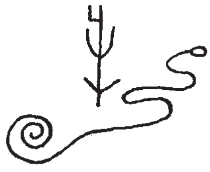
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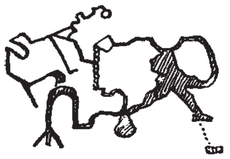
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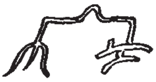
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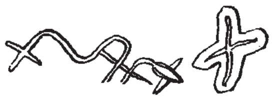
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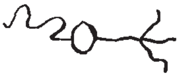
Süd-Amerika
Columbia
Rio Caqueto
Sedrera

British-Guayana
Mokatan

Nord-Amerika
Sierra Nevada
Green River Valley

S. Nevada
Grapevine
Canyon

California
Owens Valley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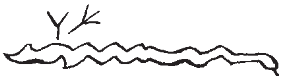
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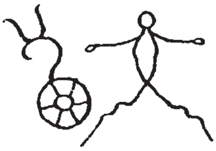
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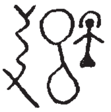
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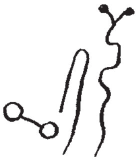
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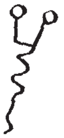
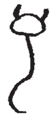

11

Nord-Amerika
California
Owens Valley
Keeler

Texas
Höhle bei El Paso

NO Arizona
Sagodinceehee

Süd-Amerika
British-Guayana
Marlissa Rapids
Berbenice River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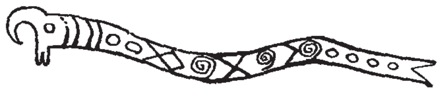
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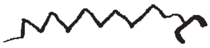
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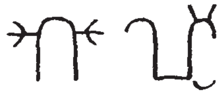
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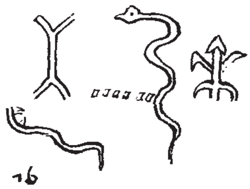
Süd-Amerika
Süd-Peru
Uchumaya-Vitor

Columbien
Tundama

Pyrenäen-Halbinsel (jüngere Steinzeit)
Spanien: Cuesa de
Los Letreros

Cueva de las
Palomas

Cueva de las
Figuras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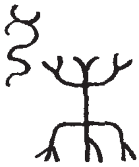
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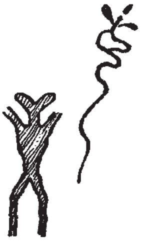
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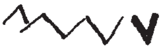
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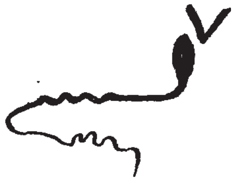
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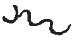
Portugal
Abrigo de
La Esperanza
(Alburquer-
que) J St Zt.

W. Sibirien
Perm
Vischera

Aegypten
Vor- und frühdynastisch
Abydos

Nord-Afrika . Sahara-Atlas
Challala (jüng. Steinzeit)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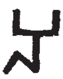
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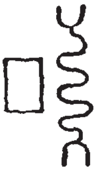
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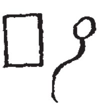
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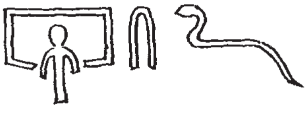
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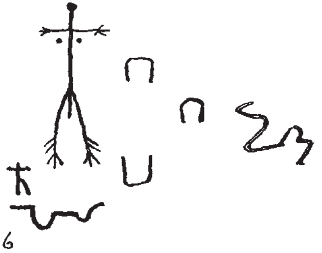
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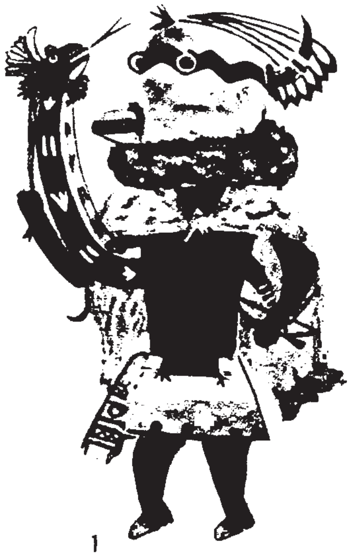
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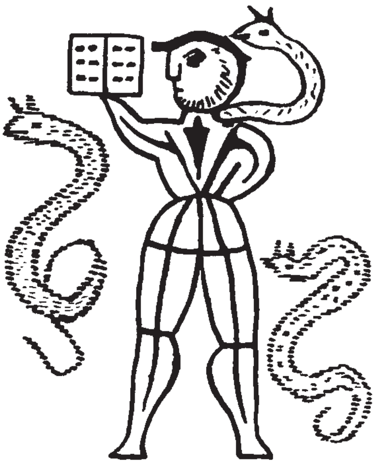
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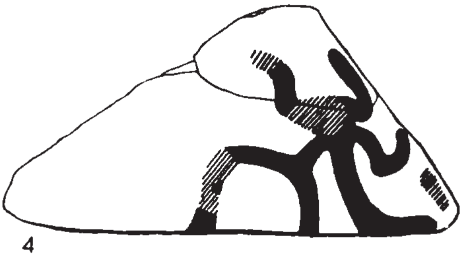
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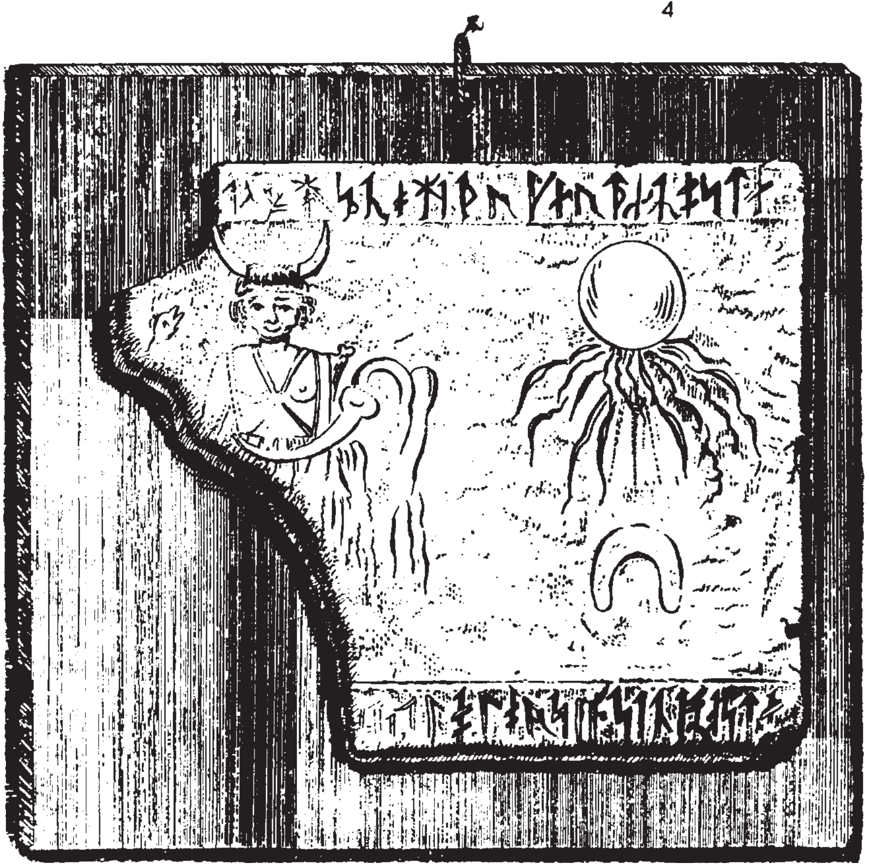
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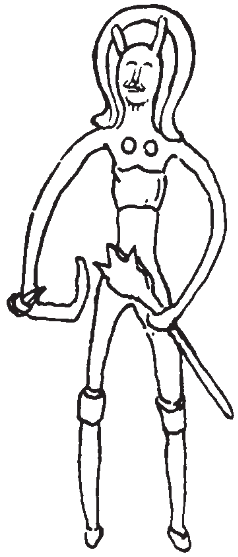
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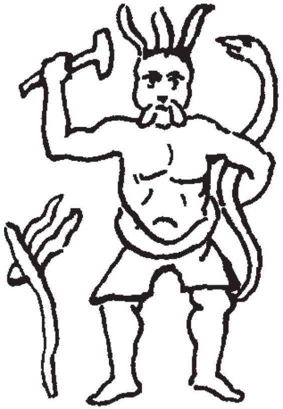
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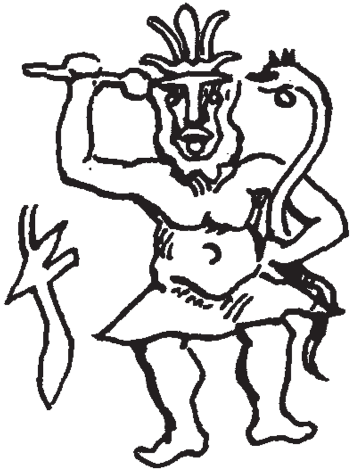
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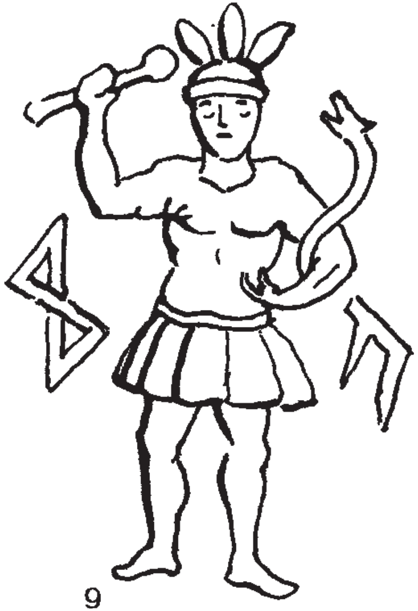
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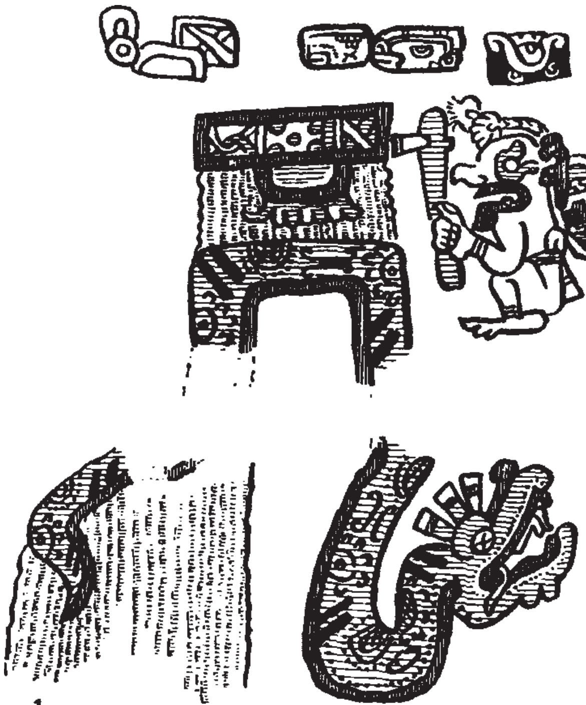
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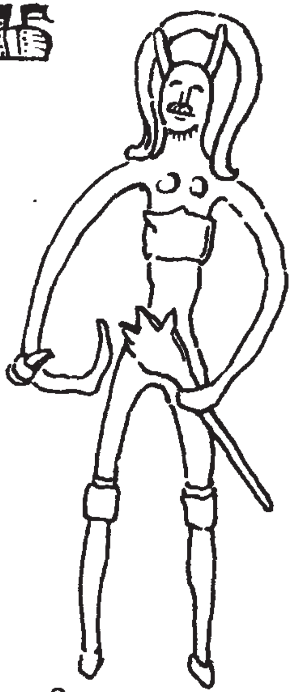
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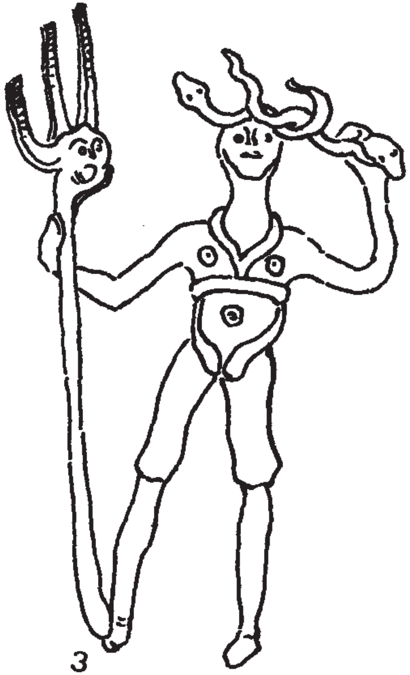
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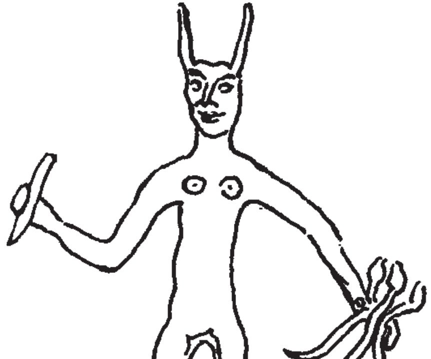

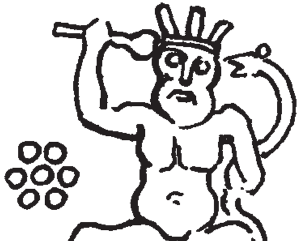

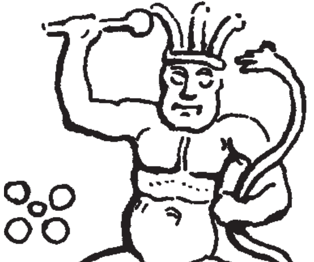

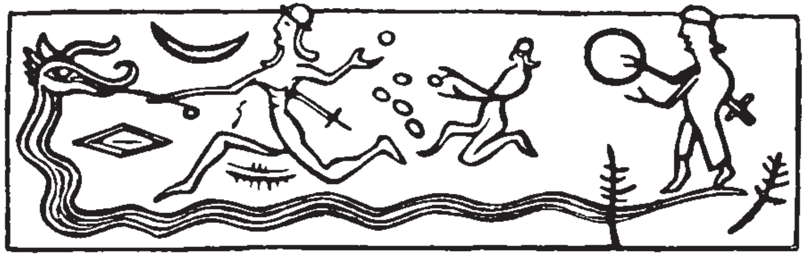

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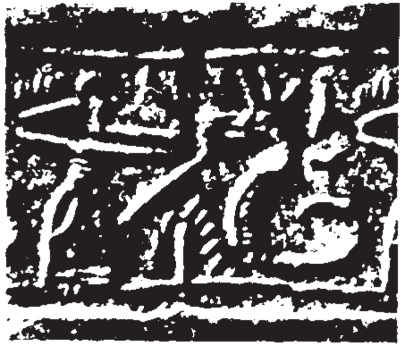

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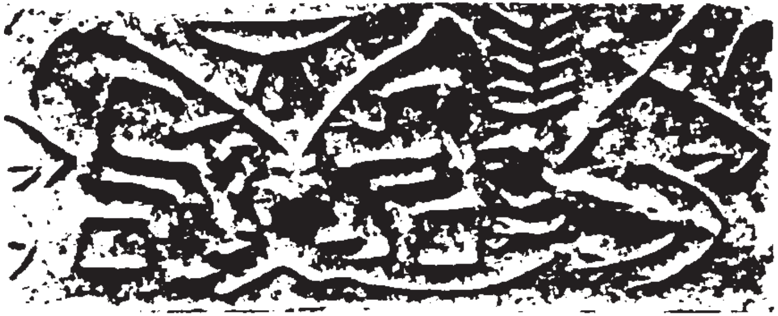

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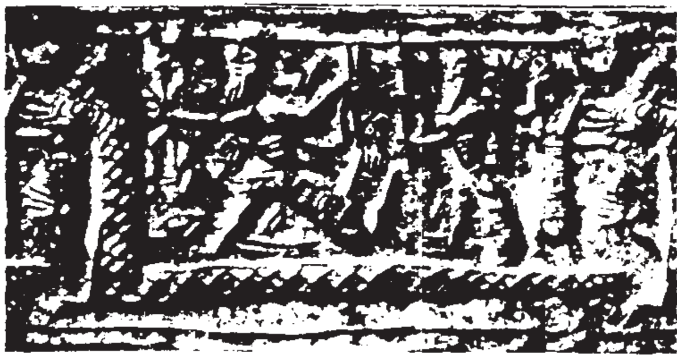

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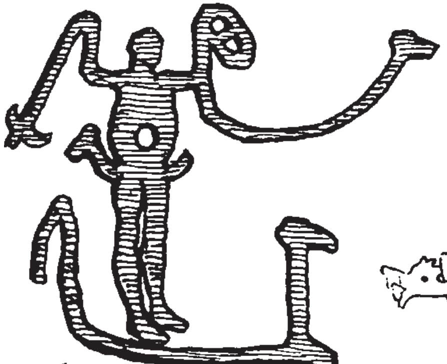
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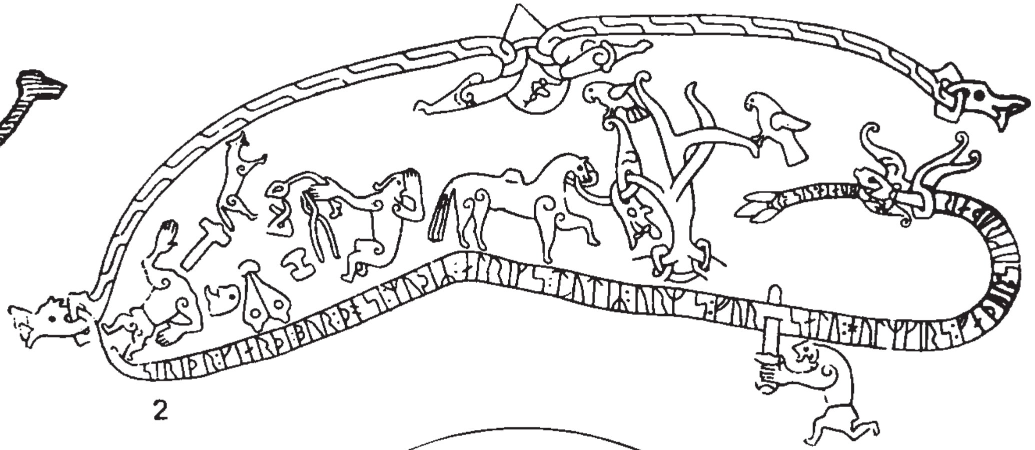
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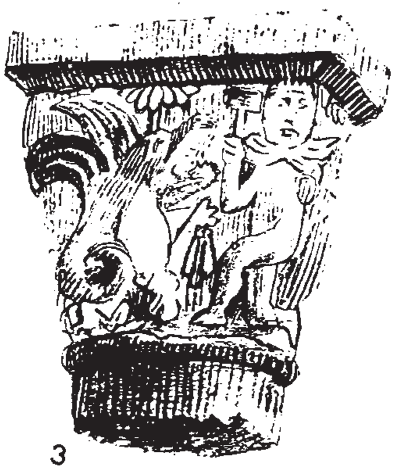
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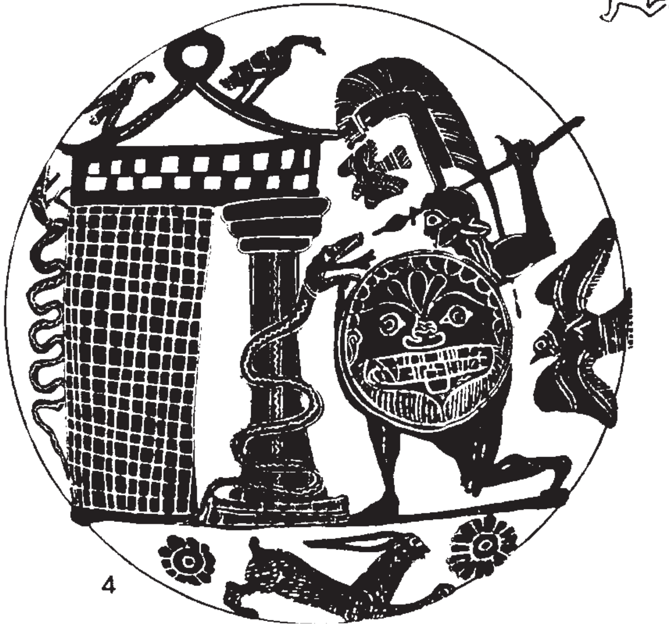
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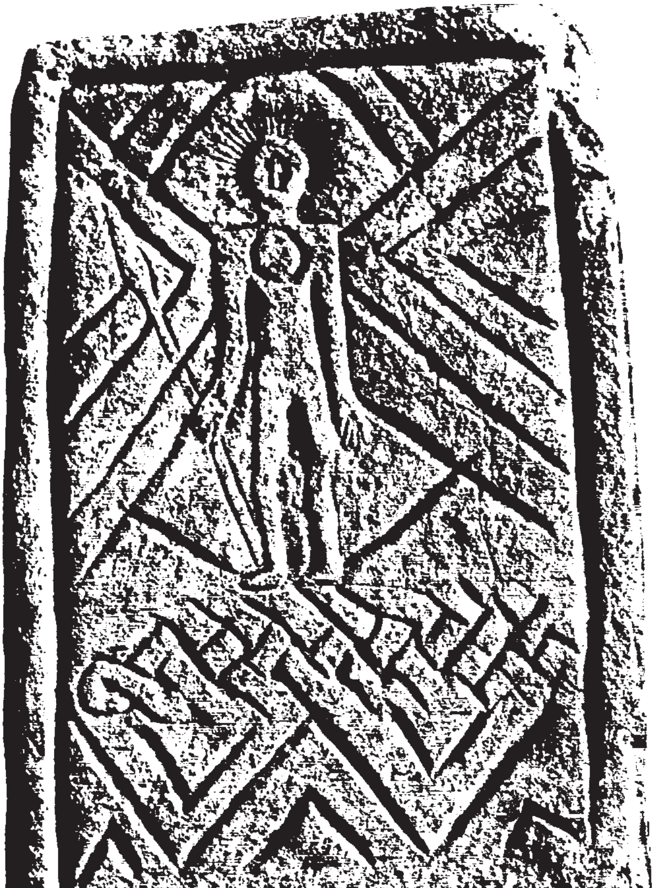
3b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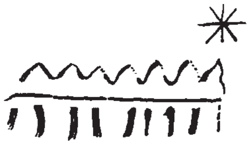
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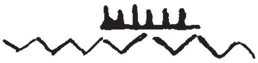
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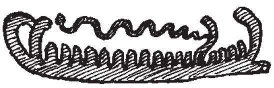
Skee (Wette)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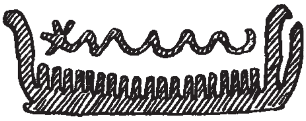
Norwegen
Nämforsen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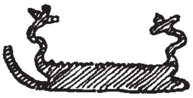
Kykladen
Syros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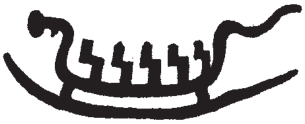
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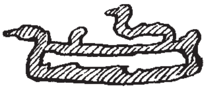
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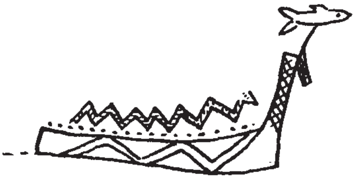
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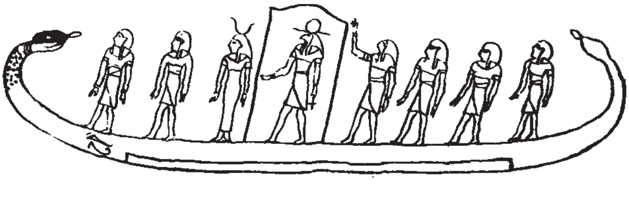
Aegypten: Das mitternachtliche Schlangenboot des Ra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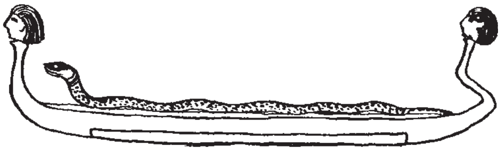
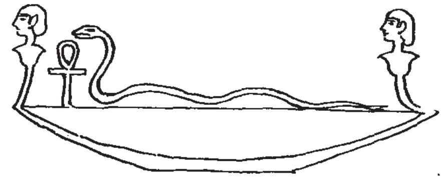
Darstellung in Grab der 26. Dynastie


Mexico
10

Quetzalcoatl im Schlangenschiff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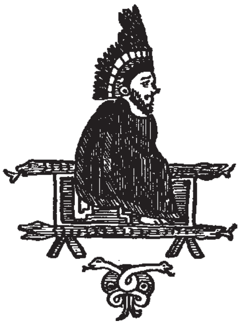

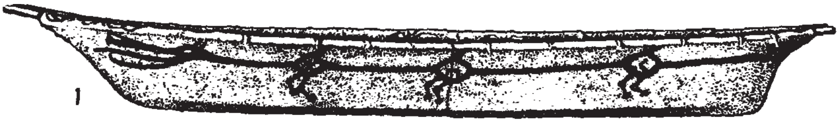
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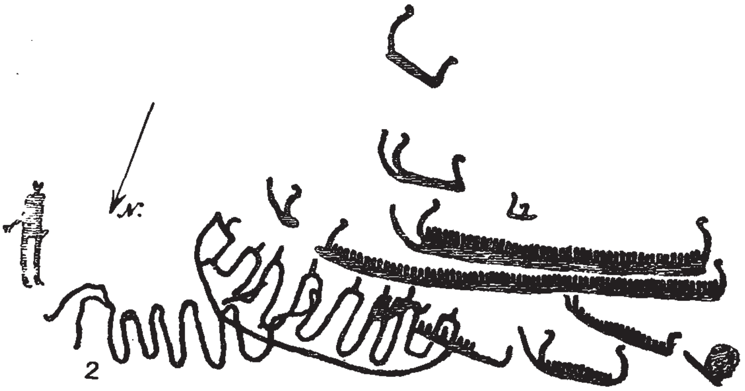

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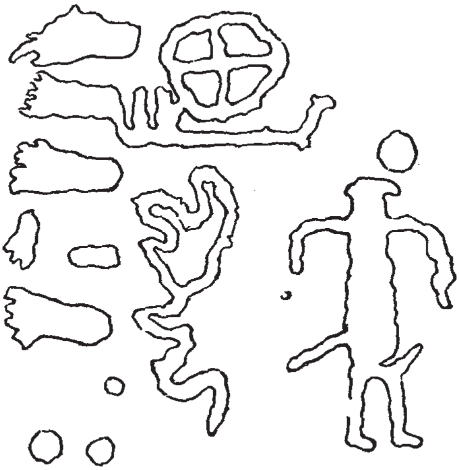
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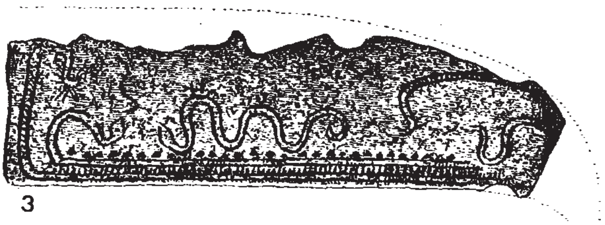
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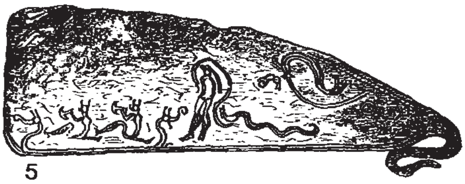
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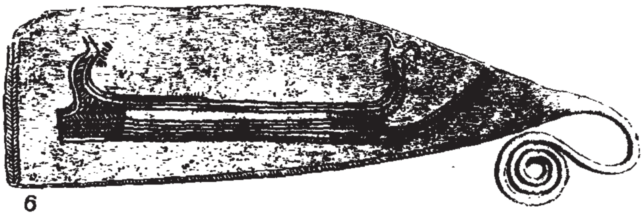
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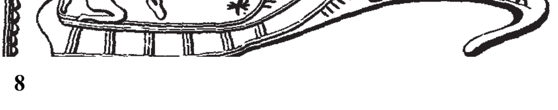
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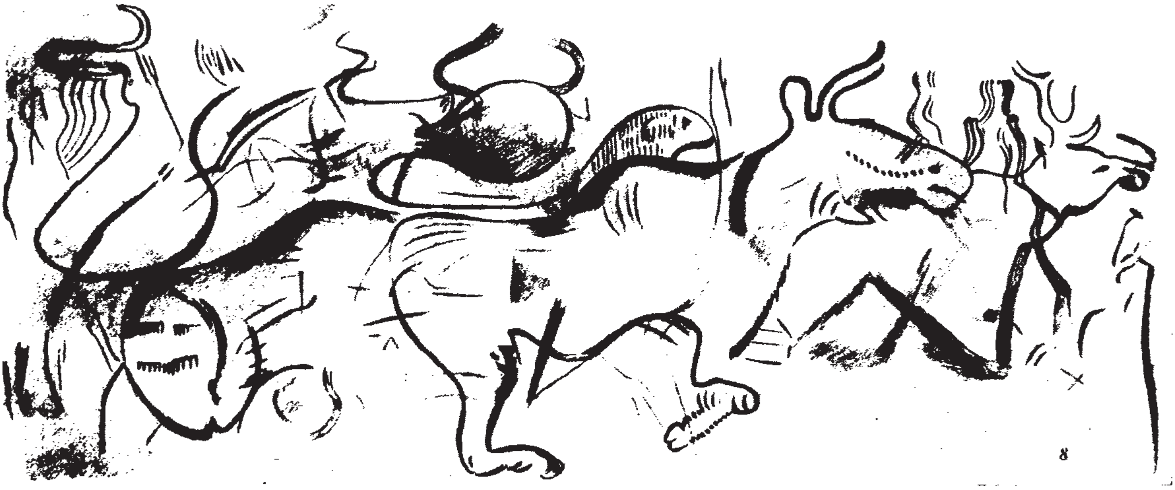
134



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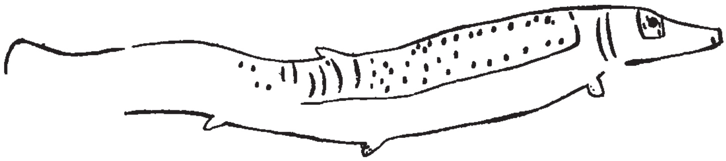

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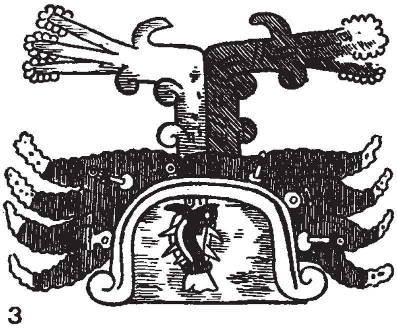

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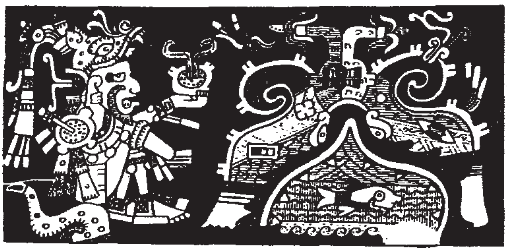

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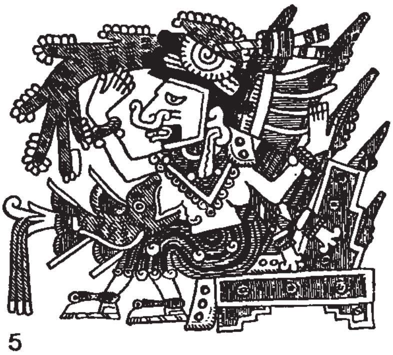

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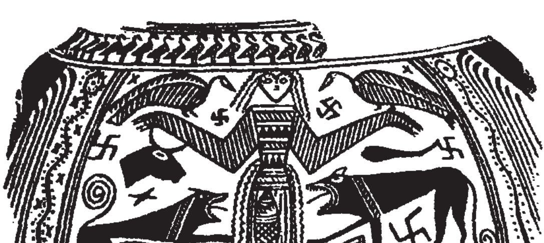

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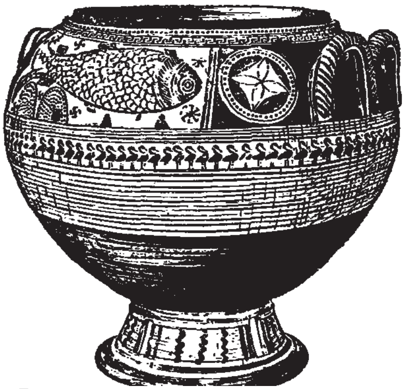

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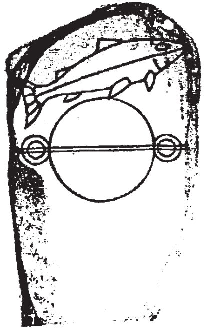

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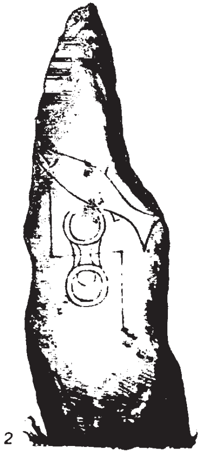

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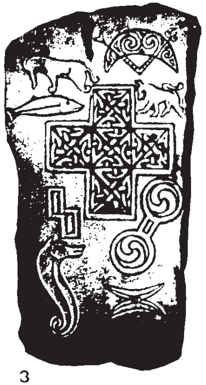

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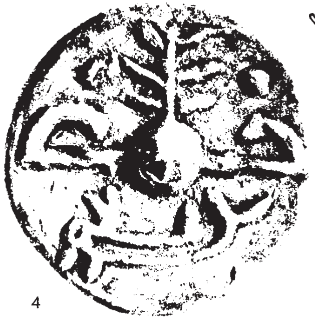

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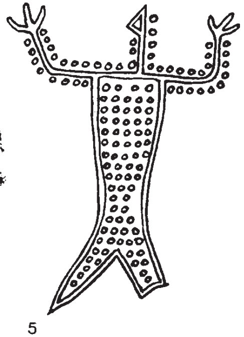

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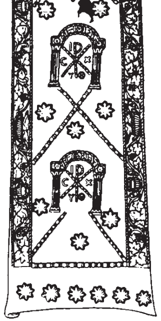

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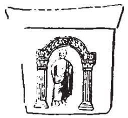

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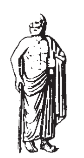

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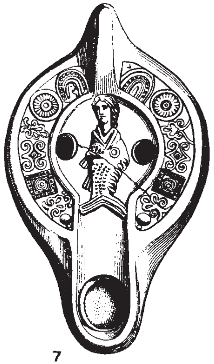

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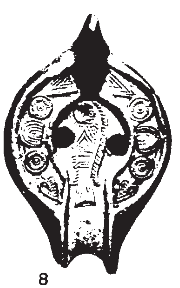

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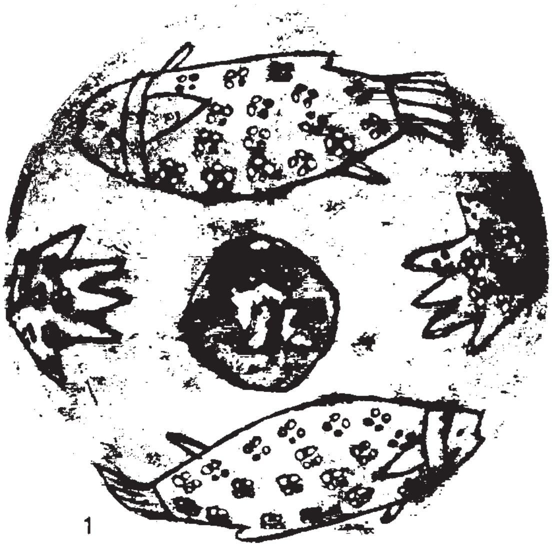

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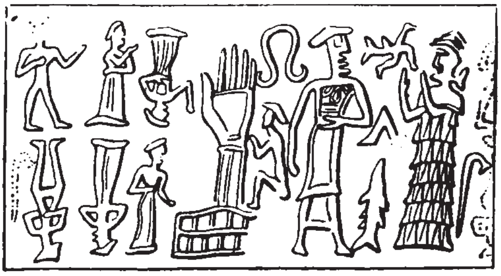

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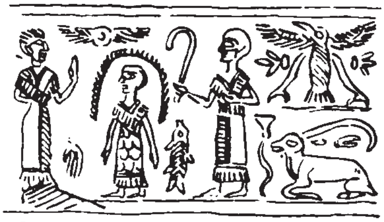

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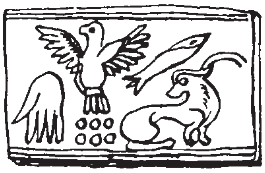

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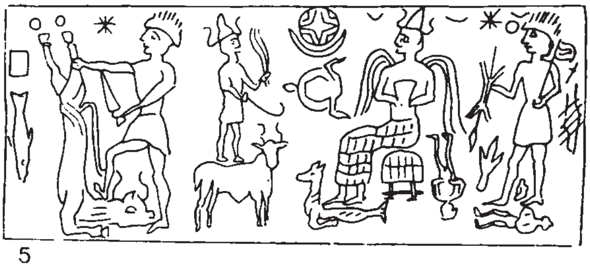

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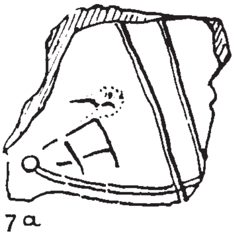
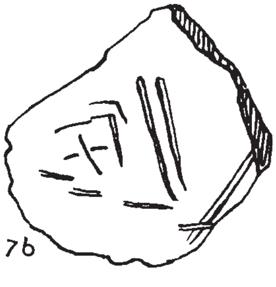


7a



7b

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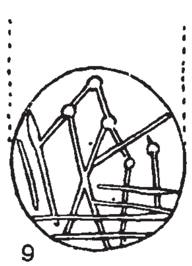

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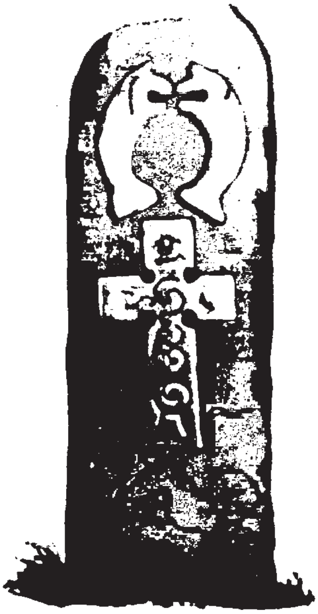

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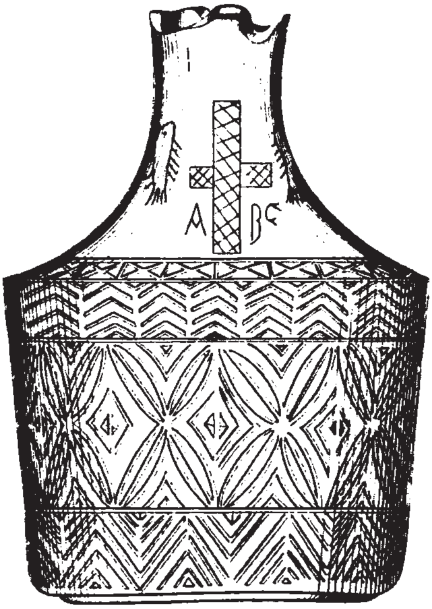

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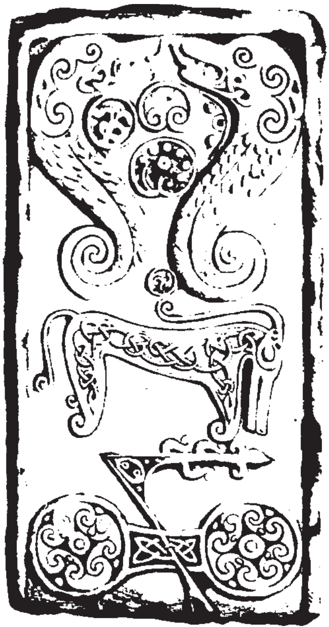

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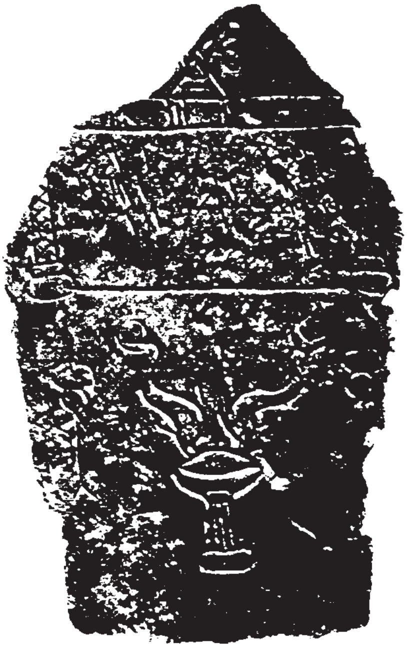

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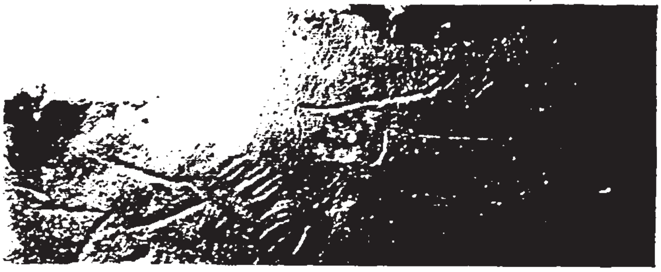

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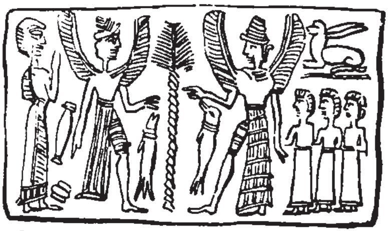

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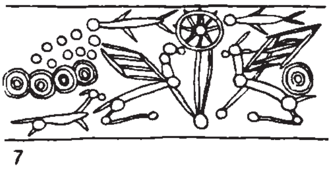

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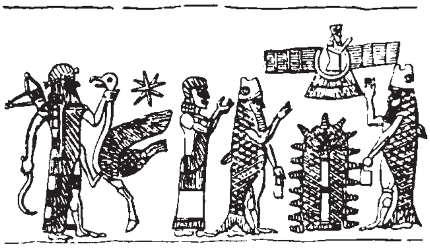

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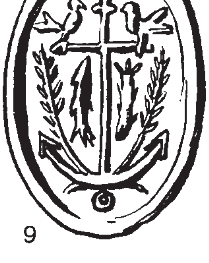

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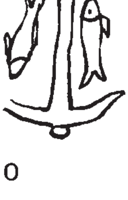

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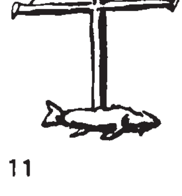

11

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S'VJA.4

-1UL-U - *.Q. "v. ...

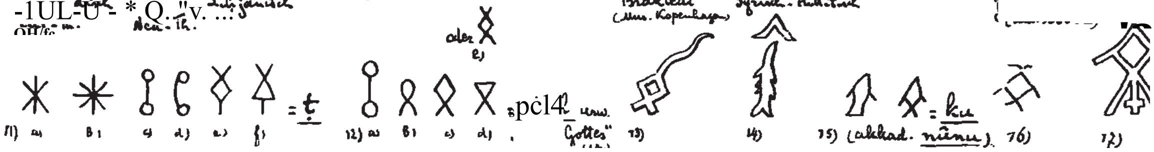
Germanische Runen

Dänemark Brakteat (Mus. Kopenhagen)

Siegelzylinder Syrisch-Hittitisch

Sumerisch

oder



11) a) b) c) d) e) f)
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12) a) b) c) d)
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13)
14)
15) (akkad. = ku nūnu)
16)
17)

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' 50. " dxuJk&L*tl&uUw*' fcJH svw';"ocßstei^tM.".

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Mexico: Codex Vaticanus B. 40.

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I" J2Z-J2ÜÜ-2?-- '*■'-***' - . x , XUAÄ/VGU'; L^tt JuvuJufc

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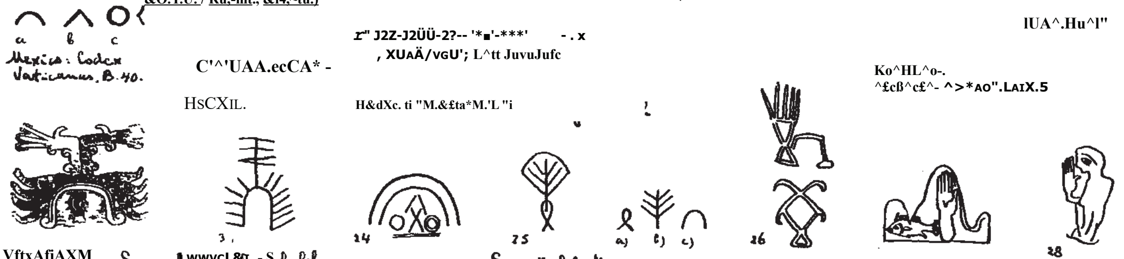
H&dXc. ti "M.&£ta*M.'L "i



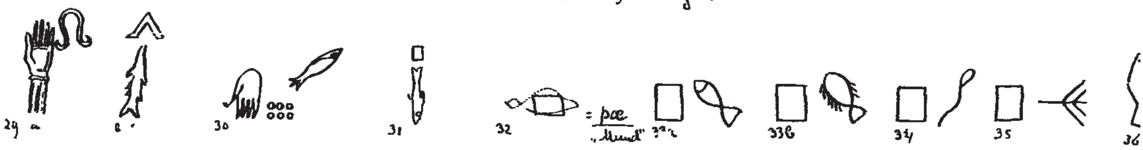
a b c
3
24
25
a) b) c)
26
28

VftxAfiAXM Siegelzylinder: Symbolik Syrisch-hittitisch (um 1500–1100 v.Chr.)

Sinai-Schrift (Mitte 2. Jahrtausend v. Chr.)

Abydos

CXtrf^yjté**! -. J*u - MAtX. vv4v "T^**^



29 a b
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31
32
= pae "Mund"
32a
33b
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35
36

Jn -

k|fc)£'-C^u&4. öSt~Ci*ze^

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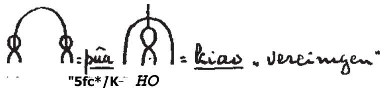
□ i Ko DA AD'?■>- 'jß 58". 38t

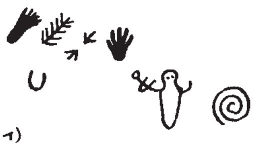


= pūa
= kiao "vereinigen"

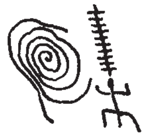
"5fc*/K- HO

Der Jahres- oder Lebensbaum, das Jahresrad oder das Jahres-deogramm der 6 bezw 8 Punkte um den Mittelpunkt

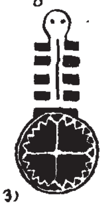
Nordamerika
West-Virginia
Hamilton picture rock
bei Morgantown


1)

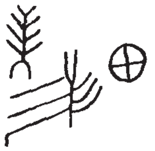
S. Arizona
Tucson


2)

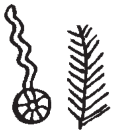
California
Santa Barbara
county


3)

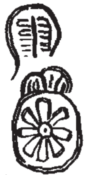
Owens Valley


4)

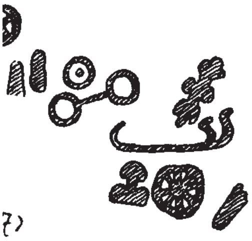
Irland
(Steinkupferzeit)
Sliabh-na-
Calliaghe


5)

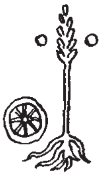
Irland
(Steinkupferzei
Sliabh-na-
Calliaghe


6)

(jüngere Steinzeit)
Brastad. Backa


7)

Münze der
Lexovii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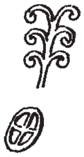
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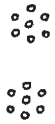
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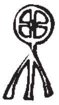
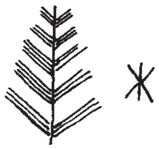
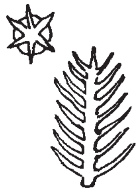

11)

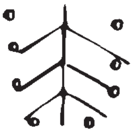
Bandkeramik aus
Dnepr-Gebiet
(j. St. Zt.)


12)

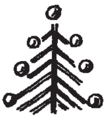
Vorderasien
Siegelzylind
Susa (j. St


13)

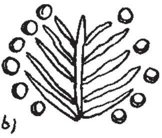
West-Preussen
Schwarzort
(j. St. Zt.)


14)

Armenien
(Eisenzeit)
Mouşi-yéri


15)

Vorderasien
Susa: vorelamitisch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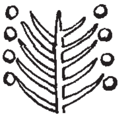
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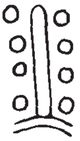
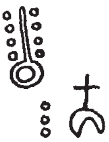
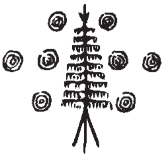

18)

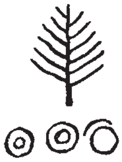
Amerika
N.O. California
Modoc lava beds


19)

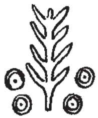
Kypros
Salamis


20)

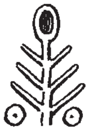
Pyrenäen
Altar
(Römerzeit)


21)

Vorderasien
Hettitische
Siegelzylinder


22)

Palestina-Gezer
frühchristliche Grablampen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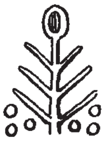
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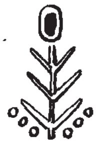
25)

Indien: Lebensbaum-Symbolik auf Münzen von Patna und Gorgho Grat

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'.0^0/

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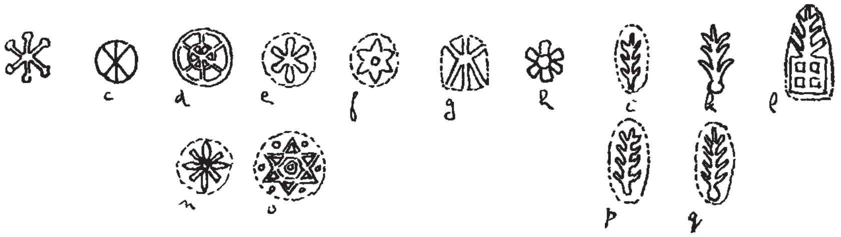
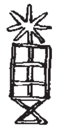


Babylonische
Siegelzylinder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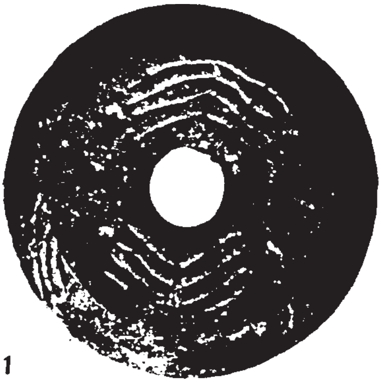

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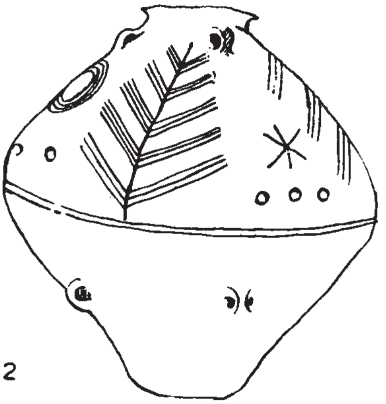

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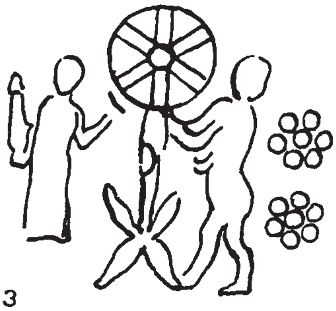

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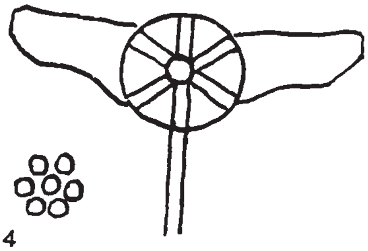

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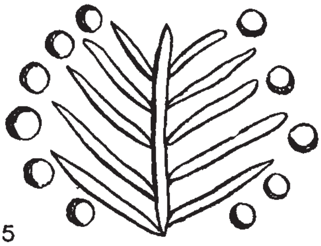

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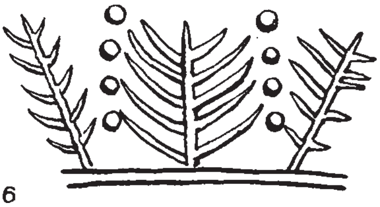

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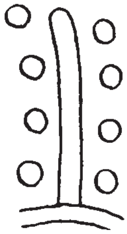

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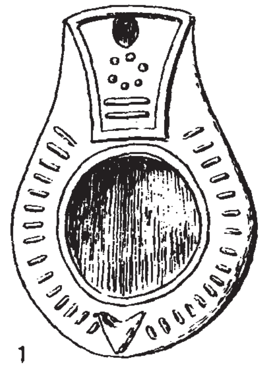

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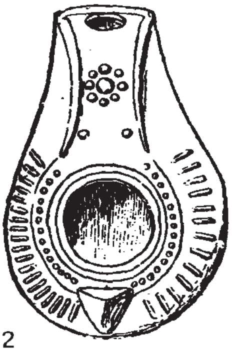

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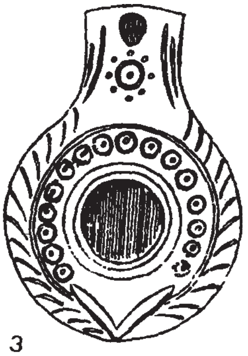

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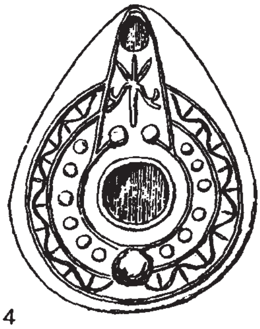

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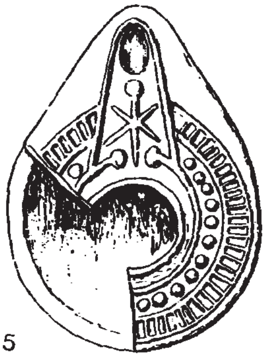

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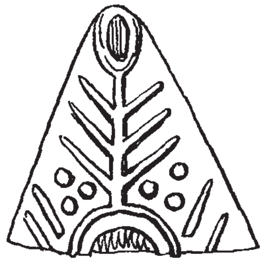

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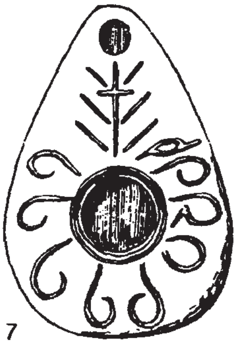

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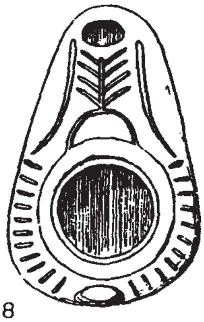

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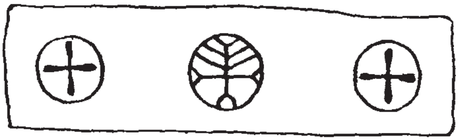

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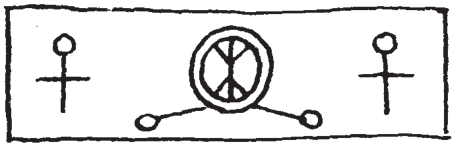

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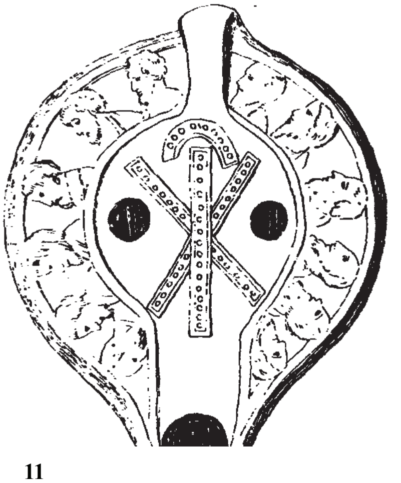
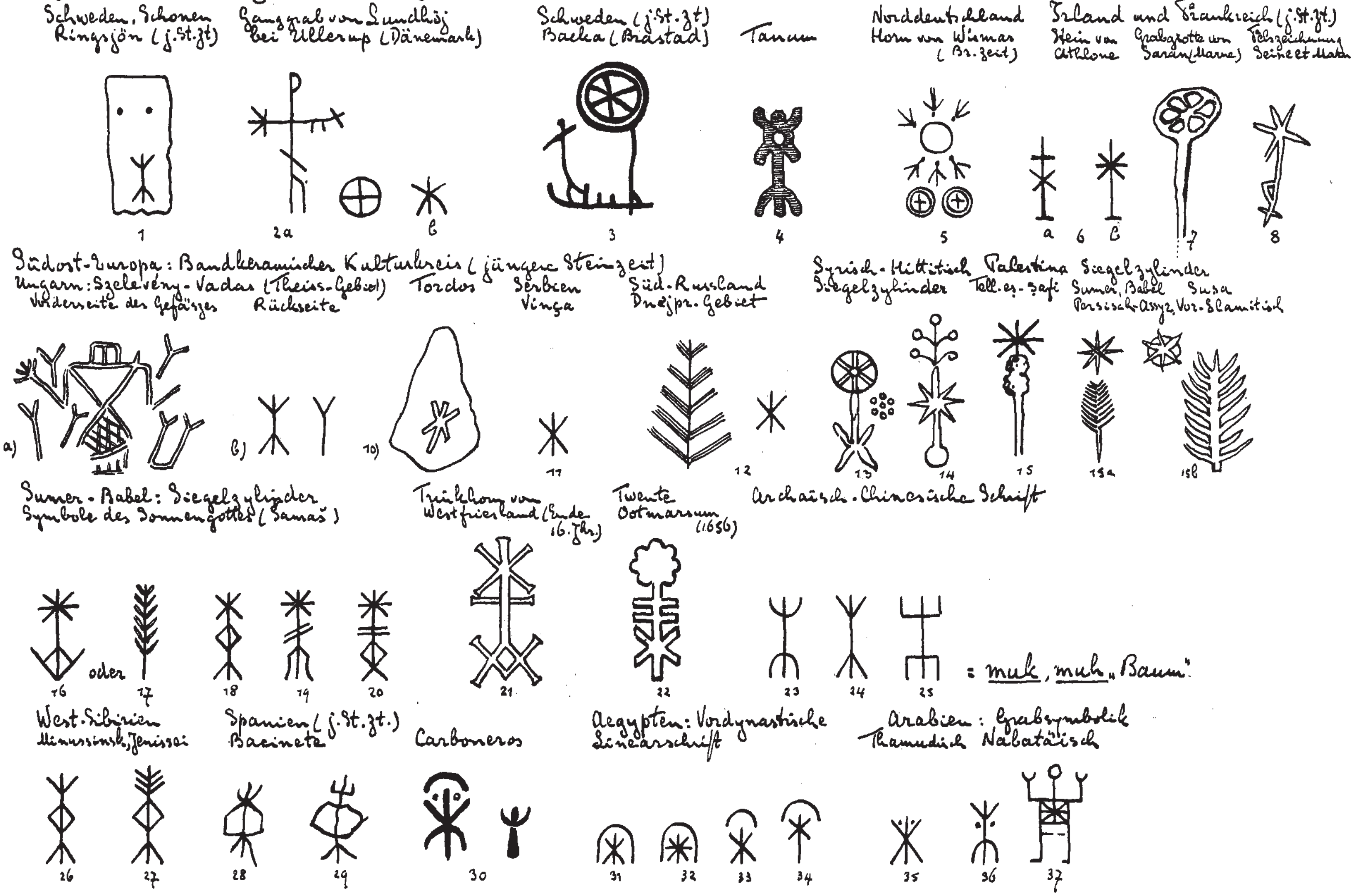


11

Der „Jahres"-, „Gottes"-, „Welten-" oder „Lebensbaum" ✱ bezw. ✳ usw., der Gottessohn als „Jahr"-Gott + oder als Auferstandener und Auferwecker ᛉ bezw. Y usw. und das Zeichen „Jahr" ⦶ bezw. ⏀, oder das Jahresradkreuz ⊕.


Schweden, Schonen Ringsjön (j.St.Zt)
Ganggrab von Lundhöj bei Ullerup (Dänemark)
Schweden (j.St.Zt) Backa (Brastad)
Tanum
Norddeutschland Horn von Wismar (Br.Zeit)
Irland und Frankreich (j.St.Zt.)
Stein von Athlone
Grabgrotte von Sarán (Marne)
Felszeichnung Seine et Marne
1
2a
b
3
4
5
a
6
b
7
8
Südost-Europa: Bandkeramischer Kulturkreis (jüngere Steinzeit)
Ungarn: Szelevény-Vadas (Theiss-Gebiet)
Vorderseite des Gefäßes
Rückseite
Tordos
Serbien Vinça
Süd-Russland Dnjepr-Gebiet
Syrisch-Hittitisch Siegelzylinder
Palestina Tell-es-Safi
Siegelzylinder Sumer, Babel
Susa Persisch-Assyr. Vor-Elamitisch
a)
b)
10)
11
12
13
14
15
15a
15b
Sumer-Babel: Siegelzylinder Symbole des Sonnengottes (Samaš)
Trinkhorn von Westfriesland (Ende 16. Jhr.)
Twente Ootmarsum (1656)
Archaisch-Chinesische Schrift
oder
16
17
18
19
20
21
22
23
24
25
= muk, muh „Baum"
West-Sibirien Minussinsk, Jenissei
Spanien (j.St.Zt.) Bacinete
Carboneros
Aegypten: Vordynastische Linearschrift
Arabien: Grabsymbolik
Thamudisch
Nabatäisch
26
27
28
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30
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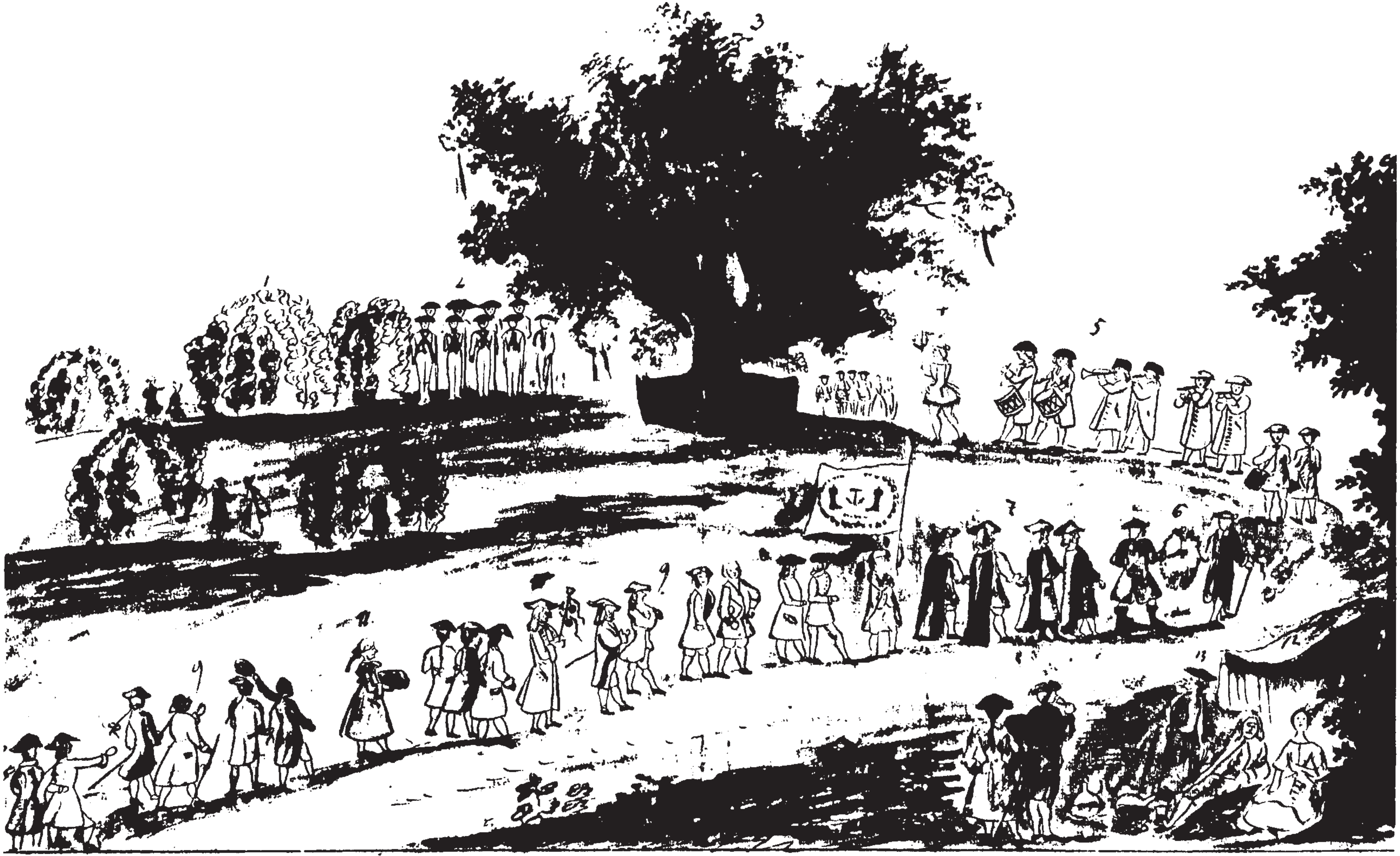
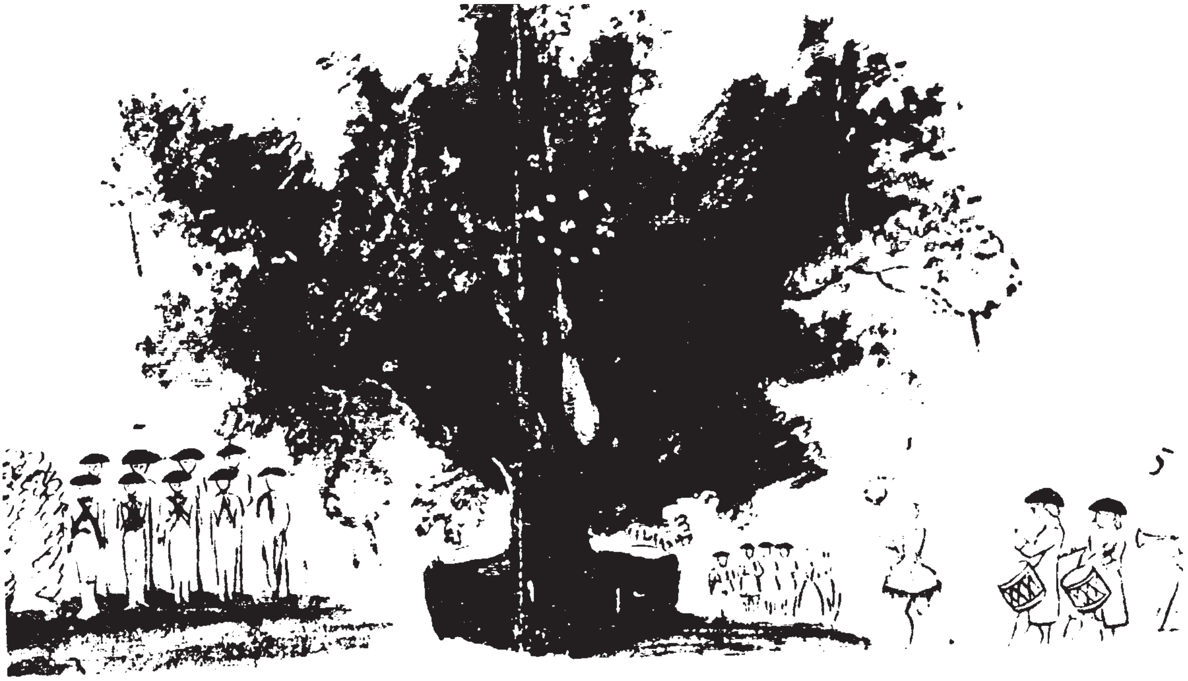
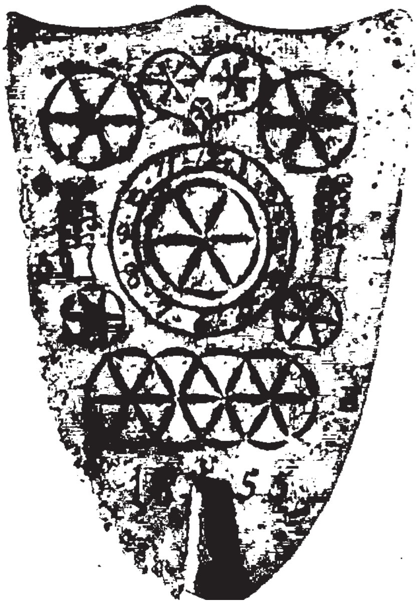
37

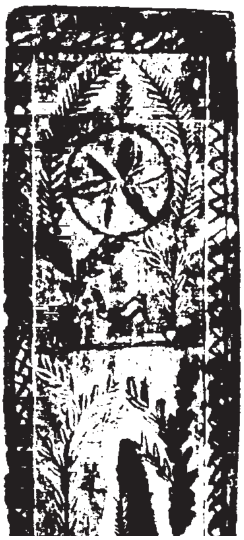


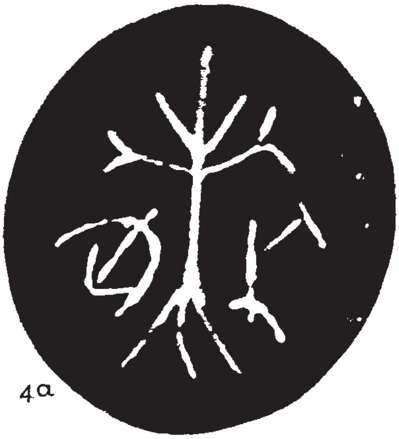
Züg der Schuhmacher zum Merichslinde Feste. * 1 Die Maÿhütten 2 Die Stadt Soltaten 3 Merchslinie 4 Der Laufer 5 Die Stadtpfeifer
6 Der Ehrenkrantz 7 Die Zunftmeister. 8. Der Fahnenträger 9 Die Gesellen 10 Die Herbergsvater 11 Der Altgesell 12 Zelltes Herr Wolle



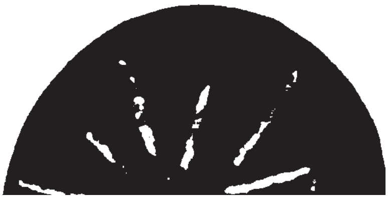
1





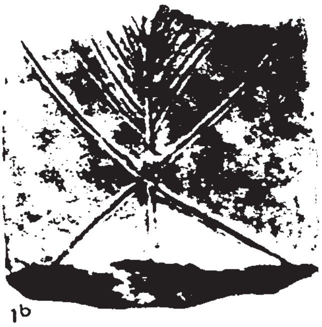


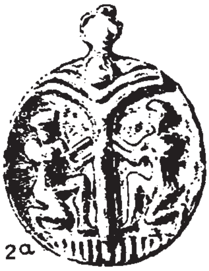
4a



4b

1a


1b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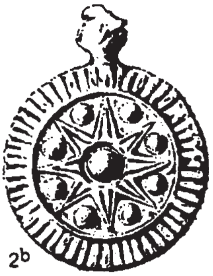
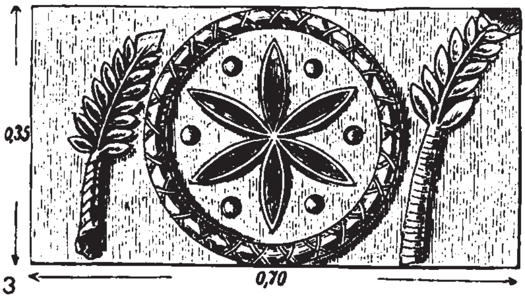

2b



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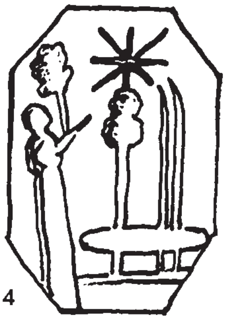
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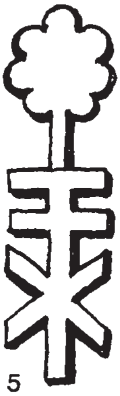
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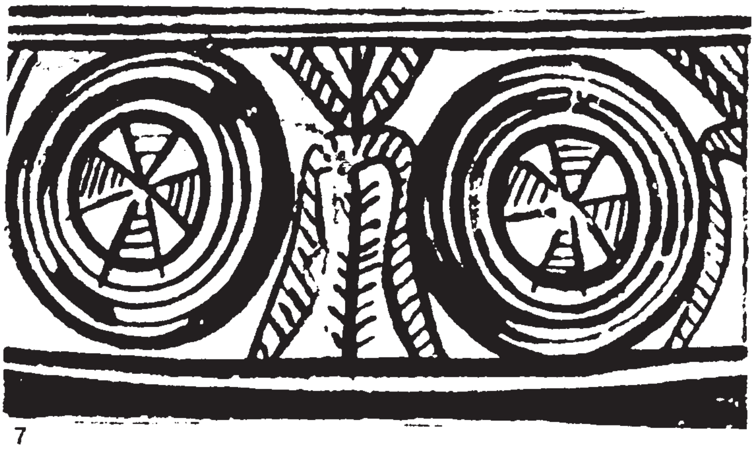
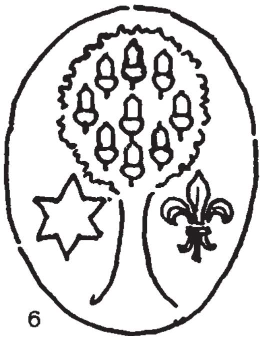
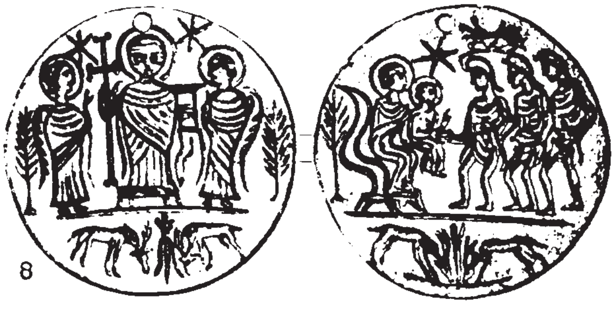

7


6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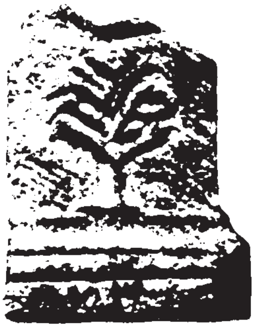
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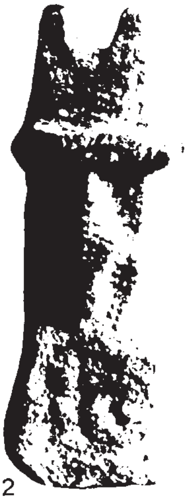
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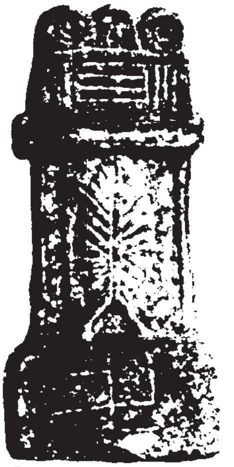
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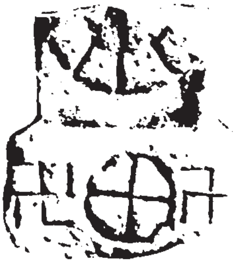
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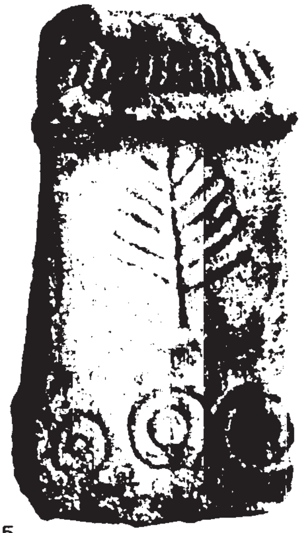
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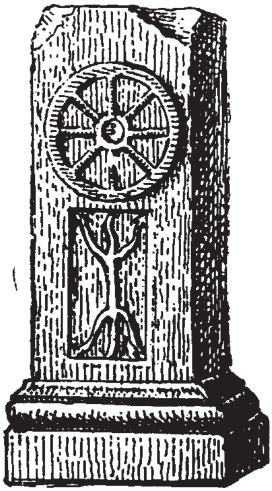
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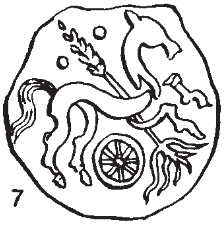
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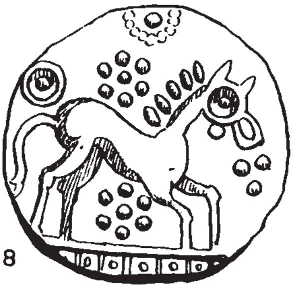
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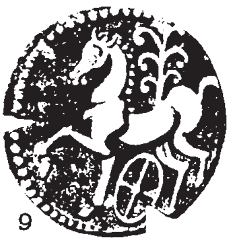
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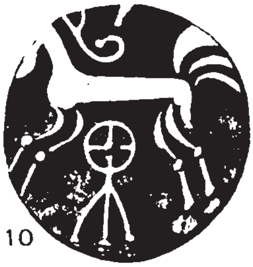

10

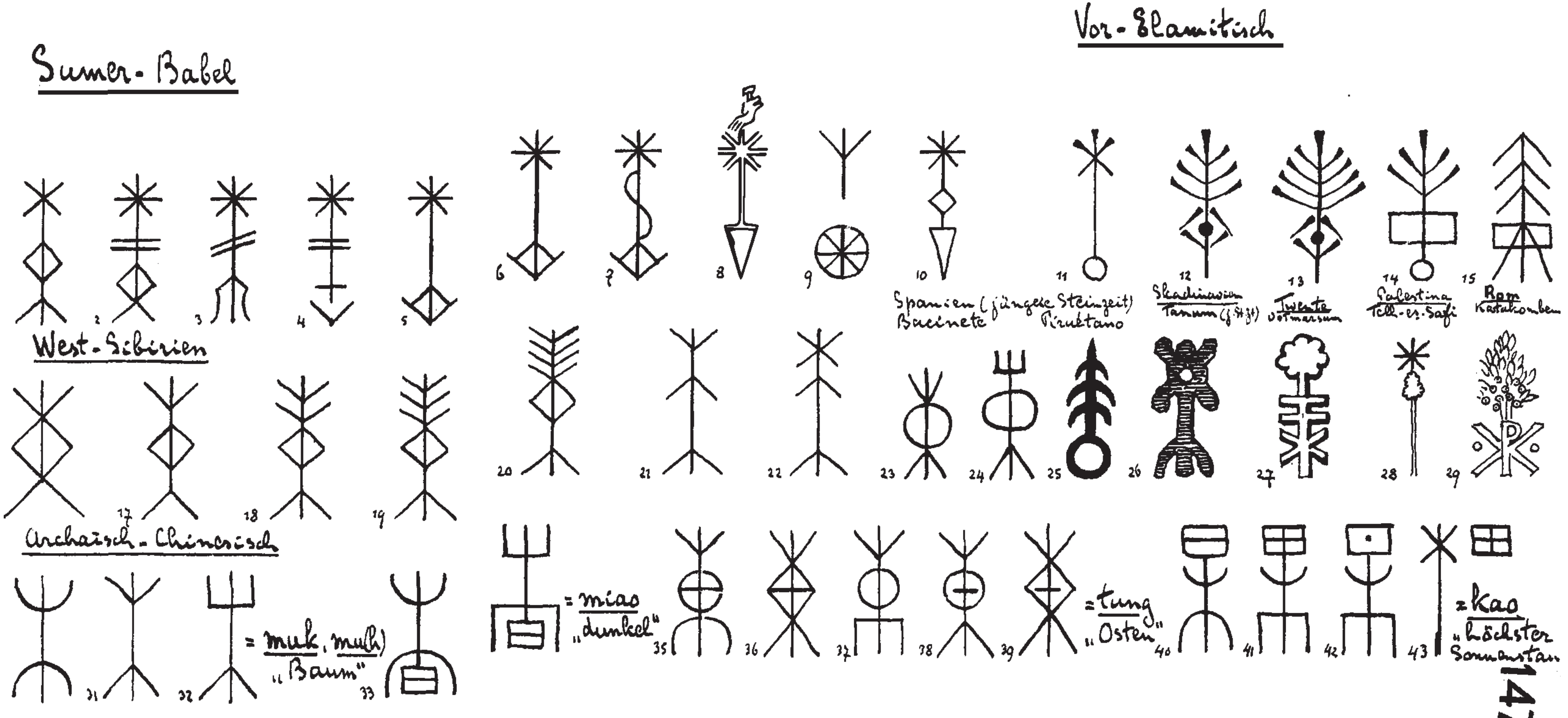
Das Zeichen vom Jahres-, Lebens- und Wissensbaum im Orient

✳, in Verbindungen auch noch ✳ = sumerisch an, ana „Gott Anu"; „Himmel", „himmlisch"; „hoch; dingir,
akkadisch ilu „Gott"; akkadisch igigi „die 8 Gottesbegleiter" ⁘.

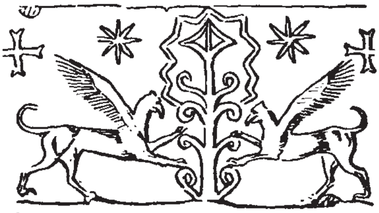
∀ aus ∀ d.i U und O = sumerisch u (ug) „Tag", „Tageslicht", „Licht"; „hervorgehend"; „Wort"; Göttin Ištar;
ra „hell", „leuchtend"; barbar, amna „weiß"; „Gott Šamaš" (der Sonnengott).

vergleiche ⇩ aus V und ⫯ oder ↑ = sumerisch pa, pad „Tageslicht", „hell sein"; „sehen", „erkennen"; „sprechen"
⫯ oder ↑ = sumerisch igi, idi „Auge"; „Antlitz" (vgl. ✳ akkadisch igigi)

‡ = sumerisch pa „Nachkommenschaft", „Sproß"; mu „Mensch", „Mann".


Vor-Elamitisch
Sumer-Babel
2
3
4
5
6
7
8
9
10
11
12
13
14
15
Spanien (jüngere Steinzeit)
Bacinete
Piruétano
Skadinavien
Tanum (j. St. Zt)
Twente
Ootmarsum
Palestina
Tell-es-Safi
Rom
Katakomben
West-Sibirien
17
18
19
20
21
22
23
24
25
26
27
28
29
Archaisch-Chinesisch
= muk, muh)
„Baum"
31
32
33
= miao
„dunkel"
35
36
37
38
39
= tung
„Osten"
40
41
42
43
= kao
„höchster
Sonnenstan

148



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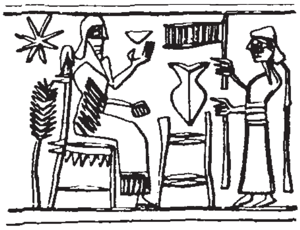

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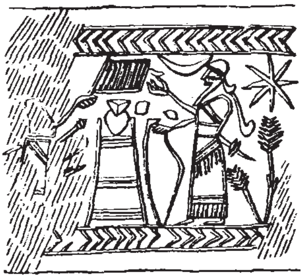
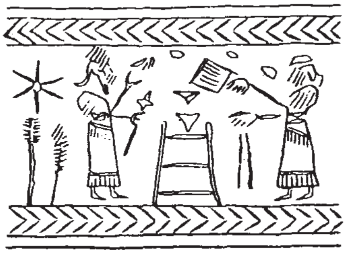


3



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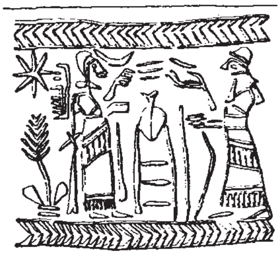

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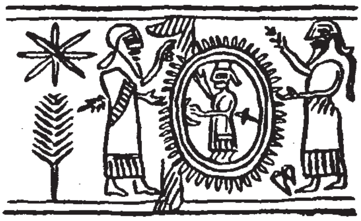

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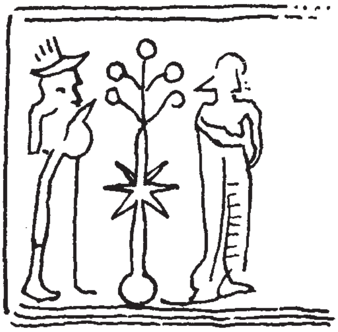

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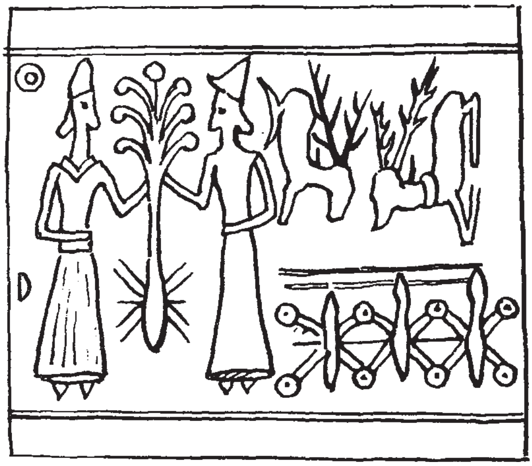
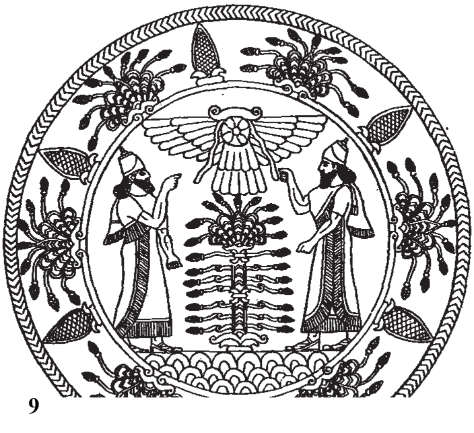
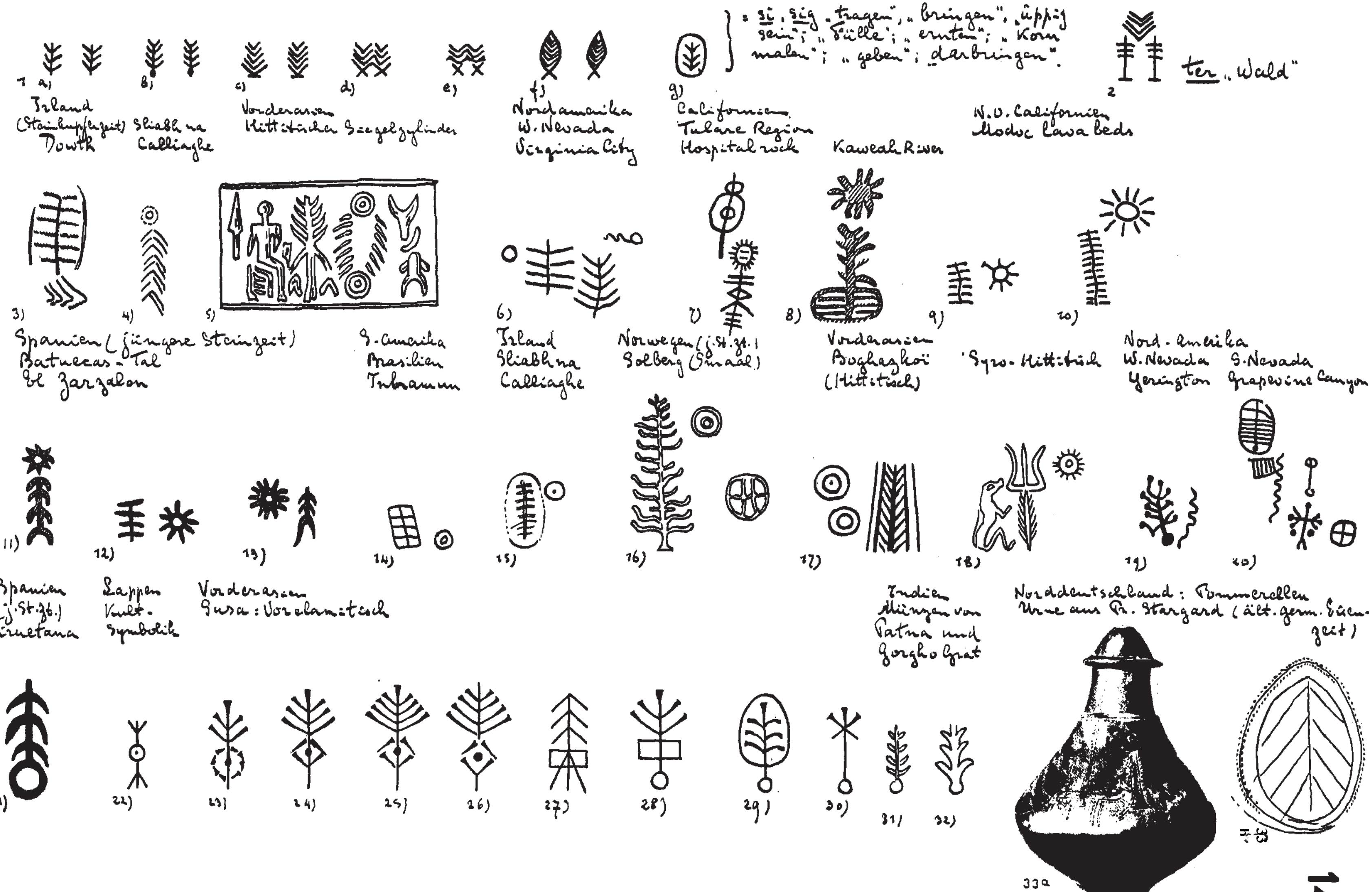


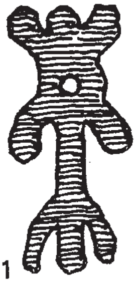


9

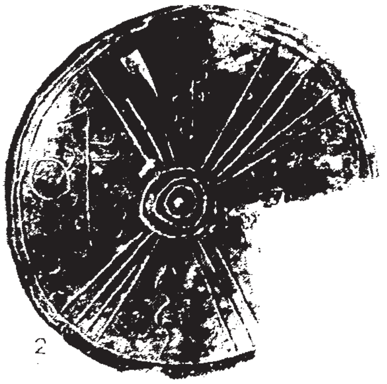
Der Jahres-, Welten- oder Lebensbaum und die Sonne

Vorderasien: Sumerische Linearschrift (Barton 175)


Barton 329
= si, sig „tragen", „bringen", „üppig sein"; „Fülle"; „ernten"; „Korn malen"; „geben"; darbringen".
ter „Wald"
1 a)
b)
c)
d)
e)
f)
g)
2
Irland (Steinkupferzeit) Dowth
Sliabh na Calliaghe
Vorderasien Hittitischer Siegelzylinder
Nordamerika W. Nevada Virginia City
Californien Tulare Region Hospital rock
Kaweah River
N.O. Californien Modoc Lava beds
3)
4)
5)
6)
7)
8)
9)
10)
Spanien (jüngere Steinzeit) Batuecas-Tal El Zarzalon
S. Amerika Brasilien Inkramum
Irland Sliabh na Calliaghe
Norwegen (j. St. Zt.) Solberg (Smaal)
Vorderasien Boghazköi (Hittitisch)
'Syro-Hittitisch
Nord-Amerika W. Nevada Yerington
S. Nevada Grapevine Canyon
11)
12)
13)
14)
15)
16)
17)
18)
19)
20)
Spanien (j. St. Zt.) Pinetana
Lappen Kult-Symbolik
Vorderasien Susa: Vorelamitisch
Indien Münzen von Patna und Gorgho Grat
Norddeutschland: Pommerellen Urne aus Pr. Stargard (ält. germ. Eisenzeit)
21)
22)
23)
24)
25)
26)
27)
28)
29)
30)
31)
32)
33a
33



1



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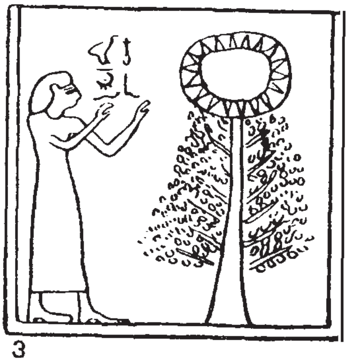

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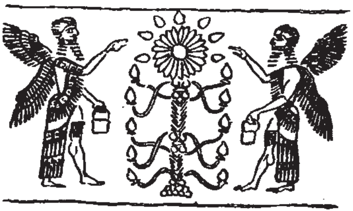

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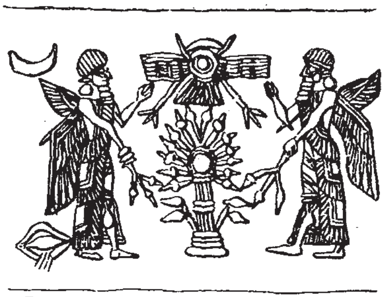

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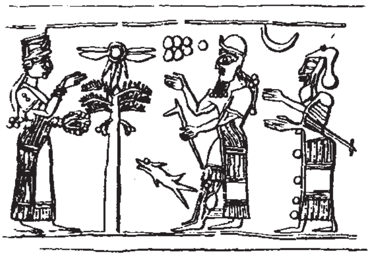

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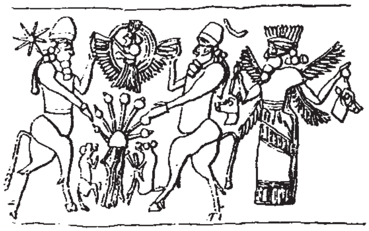

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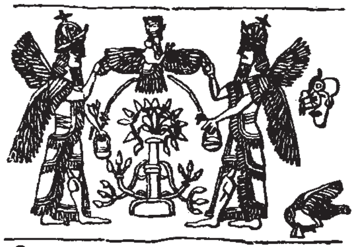

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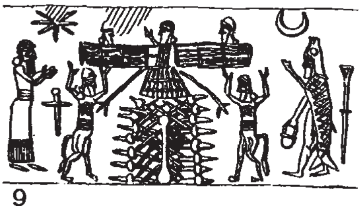

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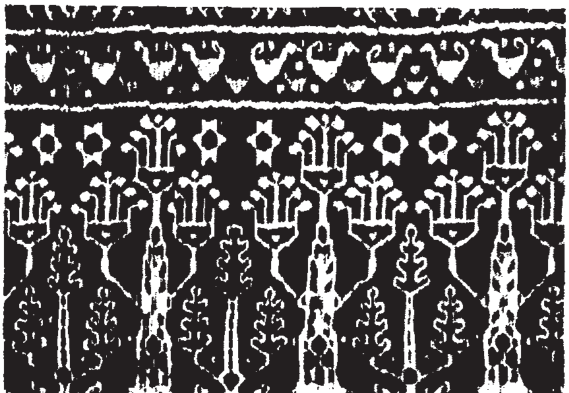

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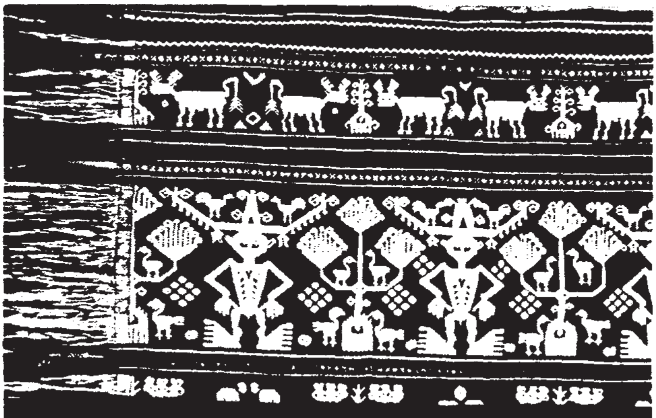
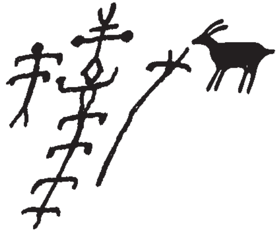


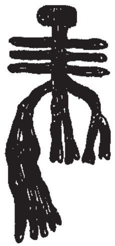
11

Der „Gott"- oder „Mensch"-Baum"

Nord-Amerika
Süd-Nevada
Pueblo Grande de Nevada


1

Ohio. Independence
Stone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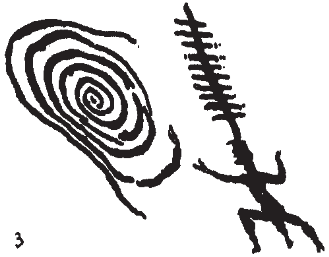
Süd-Arizona
Tucson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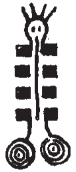
Californien
Santa Barbara County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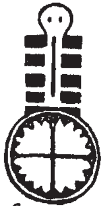
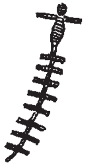

5

Tulare Region
White River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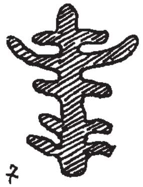
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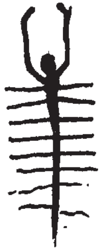
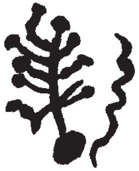
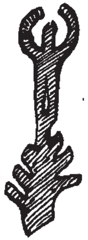
S. Utah
Moab


8

W. Nevada
Yerington


9

Schweden (
Tanum
Hvarlös, Balken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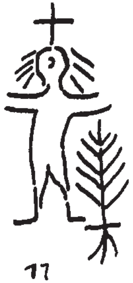
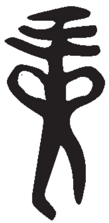
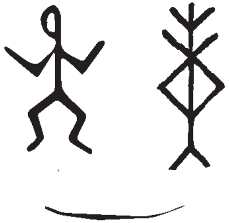
Ost-Friesland
Emden (Jahrkucheneisen)


11

Spanien
Jimena
(j. St. Zt.)


12

West-Sibirien
Tomsk, Buchtarma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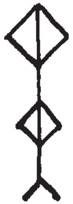
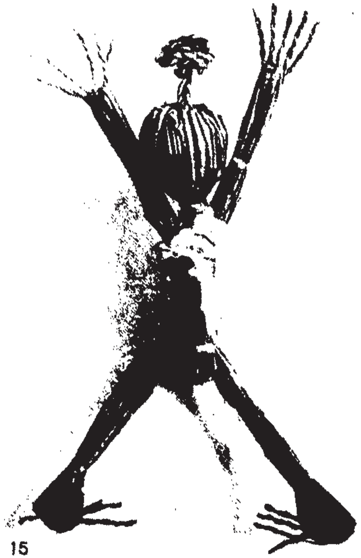

14

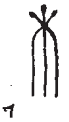
Korea: der „Sam"-Mensch


15

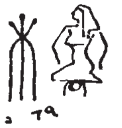
152 Das atlantische Zeichen des Jahres-, Gottes- und Lebensbaumes in der vor- und frühdynastischen Linearschrift Aegyptens.

Hieroglyphe (Altes Reich)

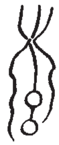
N Amerika, Californien, Owen
Va



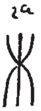
= mśj „gebären" (mit Determinativ der gebärenden Frau) =



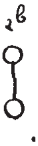
vgl.



=

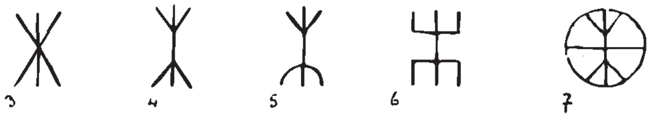


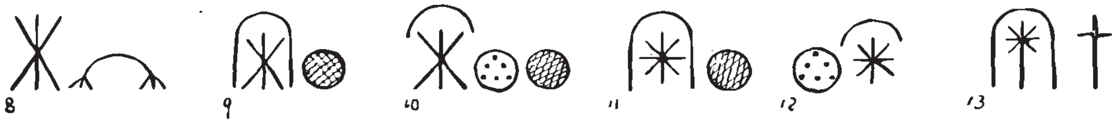
„Baum" und



„Se
„Na
ma

Vor- und frühdynastische Linearschrift (Abydos usw.)

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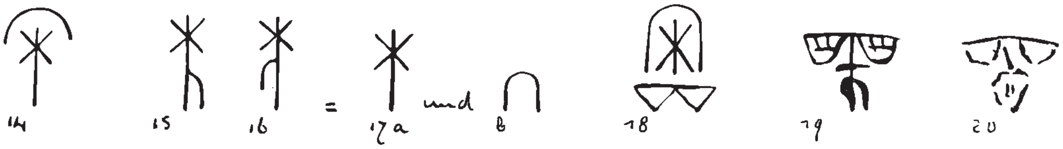
14
15
16
=
17a
und
b
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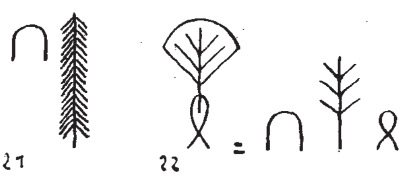
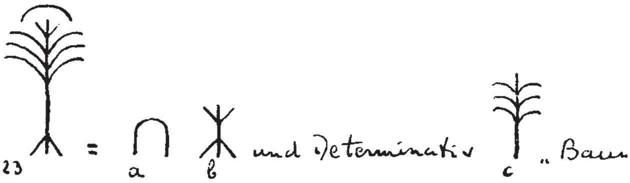
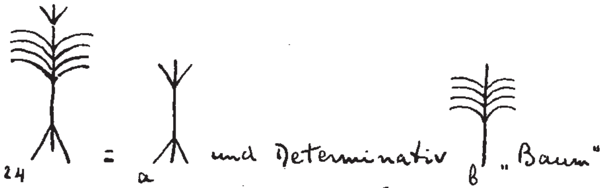
20

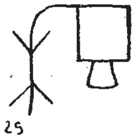


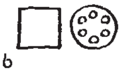

23
=
a
b
und Determinativ
c
„Baum

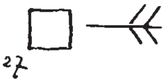
Nubien
Chor es Scharab

Abydos


24
=
a
und Determinativ
b
„Baum"





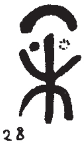


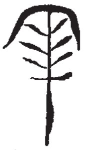
Spanien (jüngere Steinzeit)
Carboneros Palomas

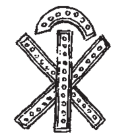
Frühchristliche
Grablampe

Italien: Rom
Katakomben
frühchristlich

Niederland
Twente (Tubante
Ootmarsum 165

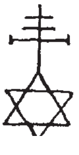


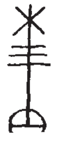


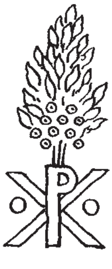


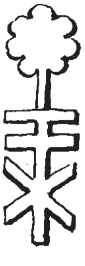
England, Norwich
15. Jhr.

Tirol
Innsbruck 1525

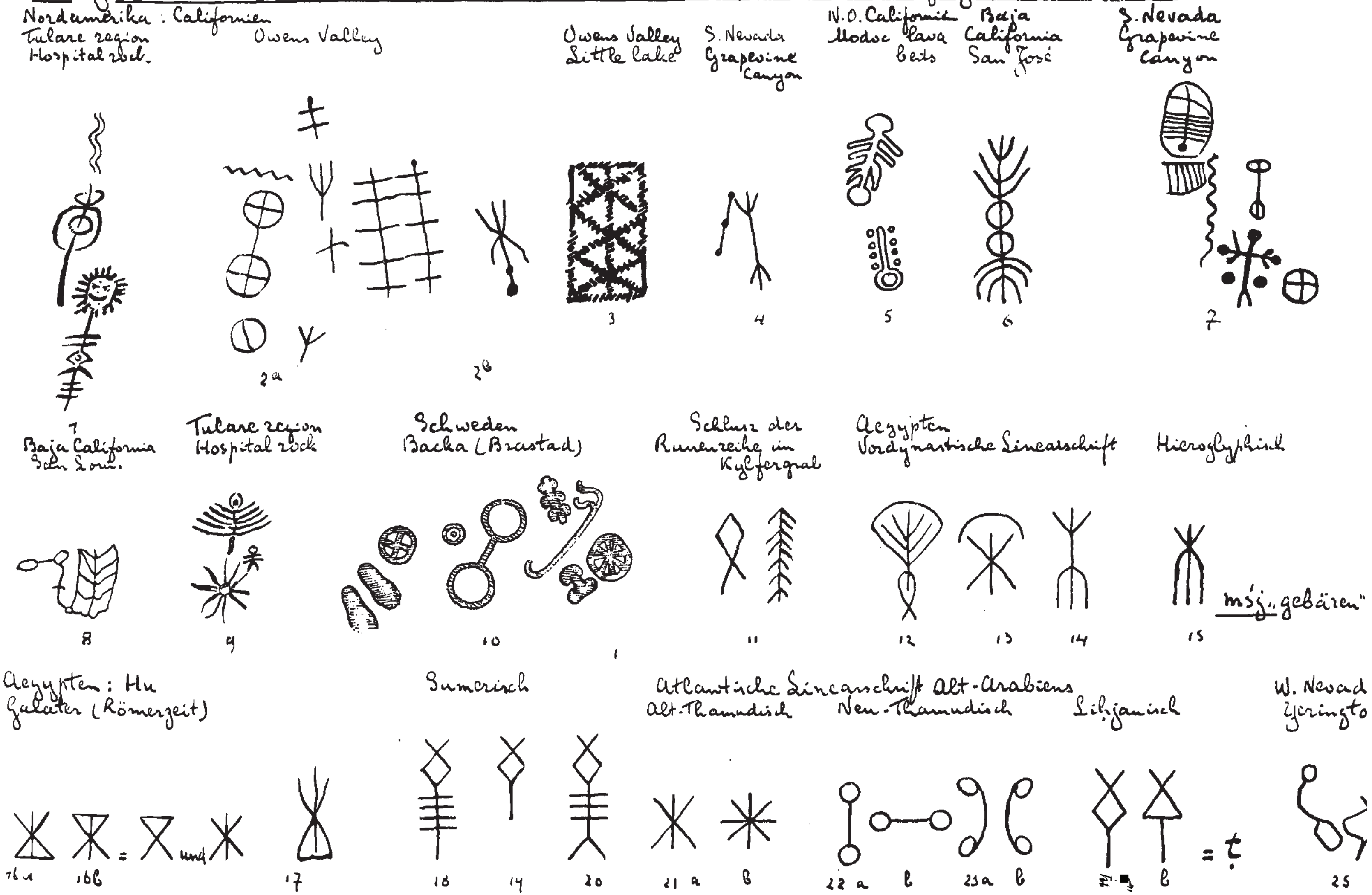








Der Jahres- oder Lebensbaum und das Fruchtbarkeits- oder Nachkommenschaftszeichen ᛉ bezw. ᛣ.


Nordamerika: Californien
Tulare region
Hospital rock
Owens Valley
Owens Valley
Little lake
S. Nevada
Grapevine
Canyon
N.O. California
Modoc lava
beds
Baja
California
San José
S. Nevada
Grapevine
Canyon
2a
2b
3
4
5
6
7
7
Baja California
San Louis
Tulare region
Hospital rock
Schweden
Backa (Brastad)
Schluss der
Runenreihe im
Kylfergrab
Aegypten
Vordynastische Linearschrift
Hieroglyphisch
mśj „gebären"
8
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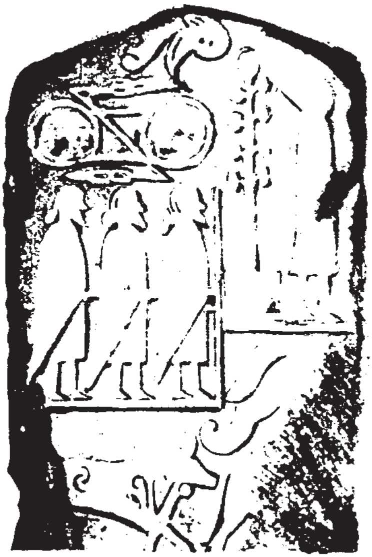
15
Aegypten: Hu
Galater (Römerzeit)
=
und
Sumerisch
Atlantische Linearschrift Alt-Arabiens
Alt-Thamudisch
Neu-Thamudisch
Lihjanisch
W. Nevada
Yerington
= ṭ
16a
16b
17
18
19
20
21 a
b
22 a
b
23a
b
b
25

154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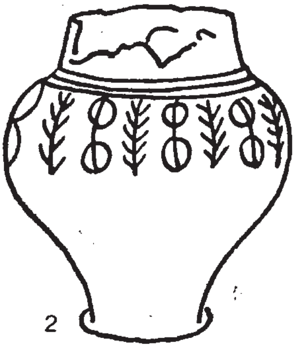
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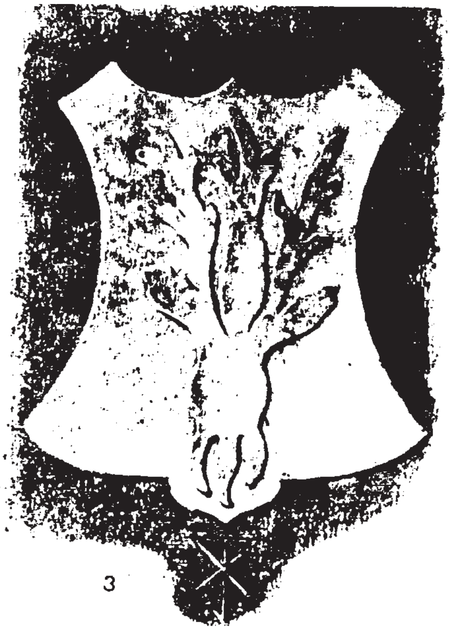
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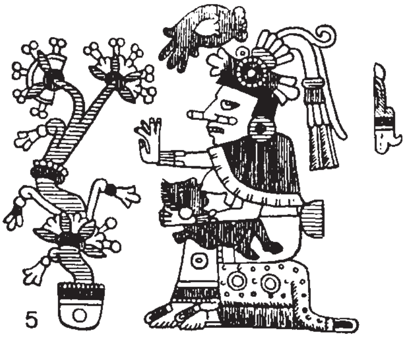
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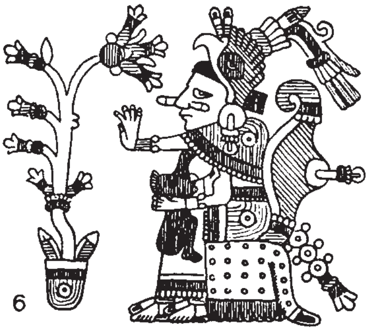
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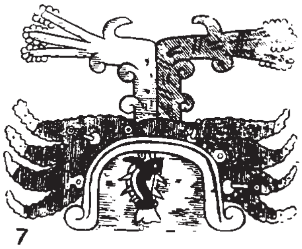
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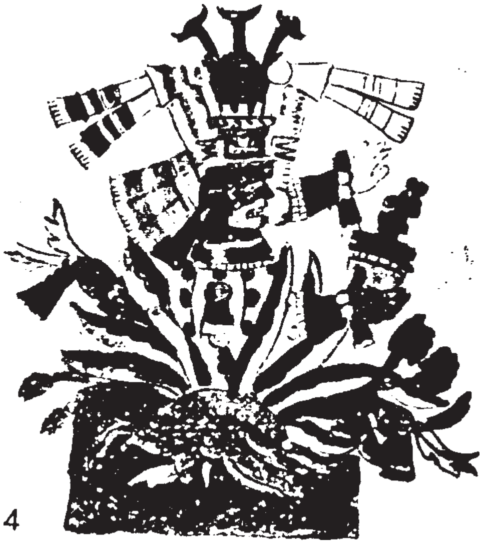
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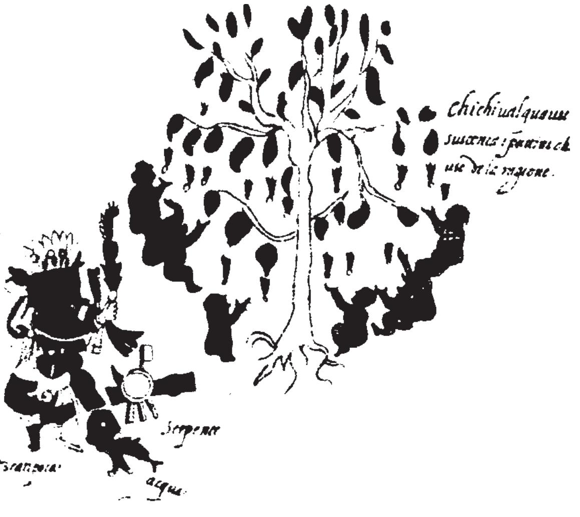
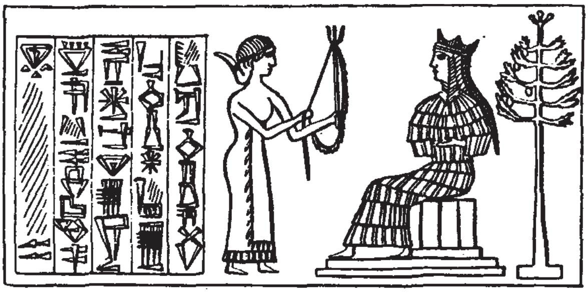

8

Chichiualquauit
Serpente
acqua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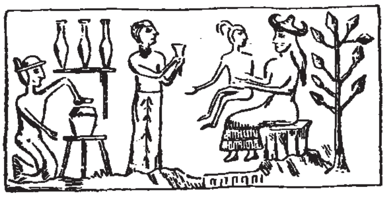
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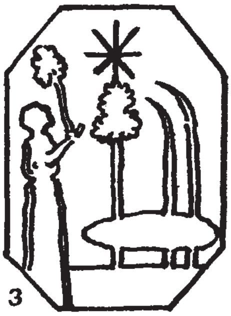
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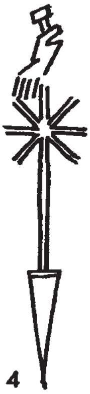
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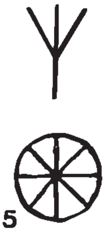
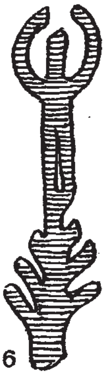
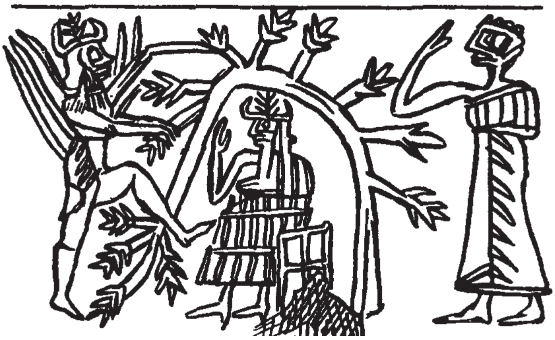

5


6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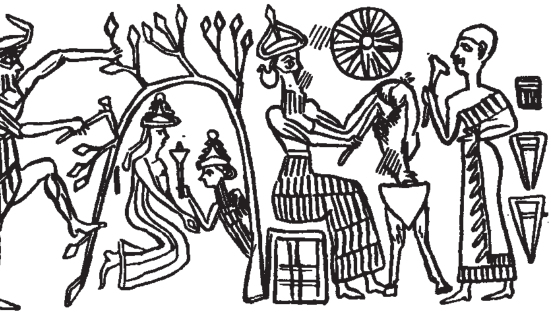
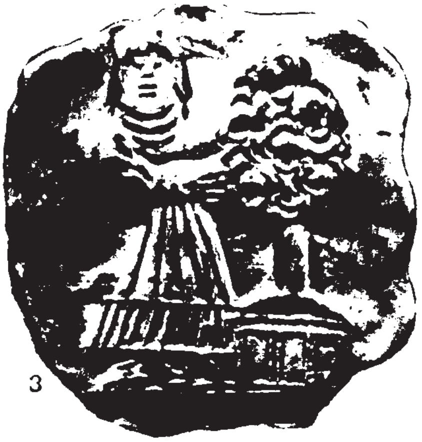

8

1

2

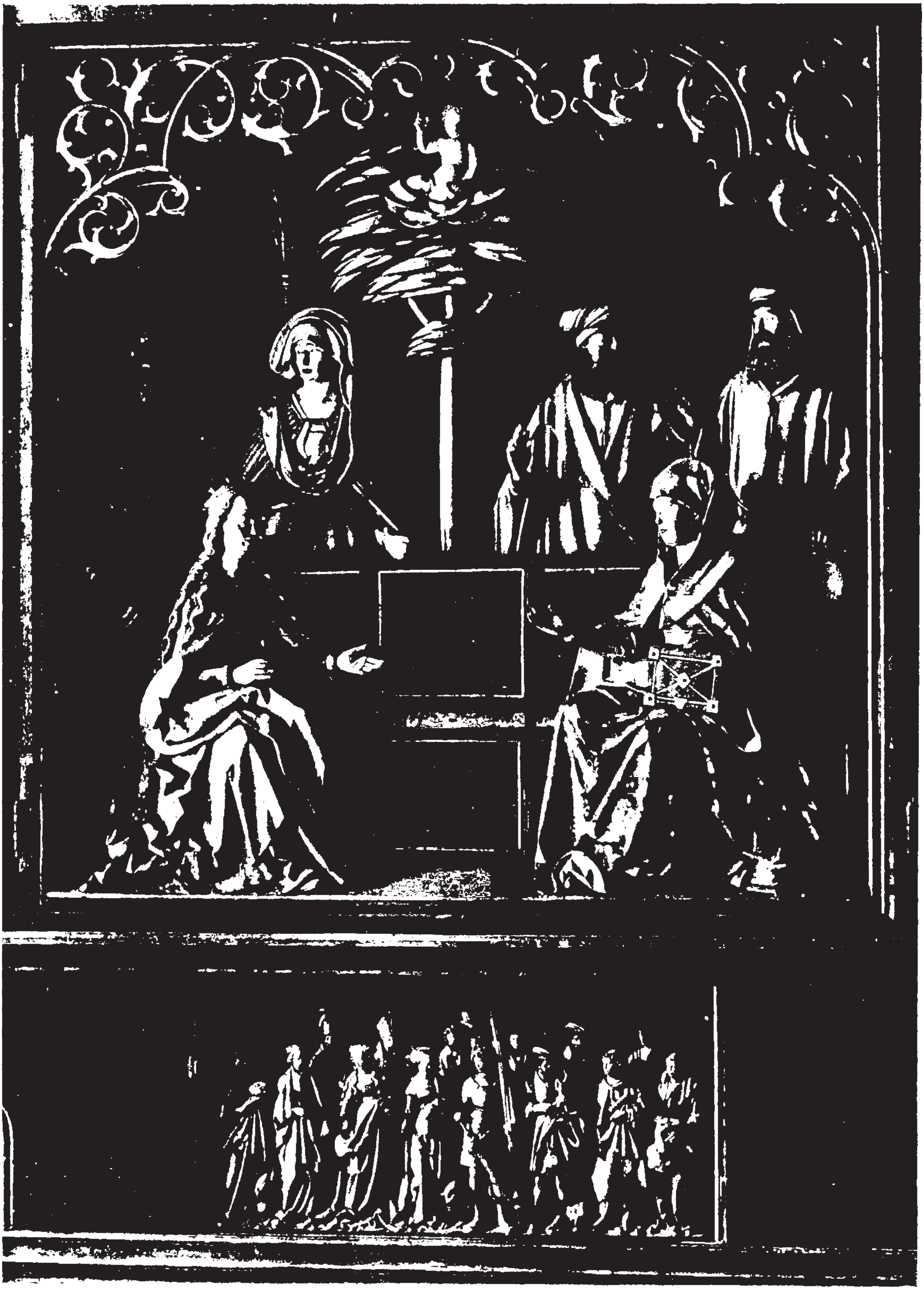


3

4

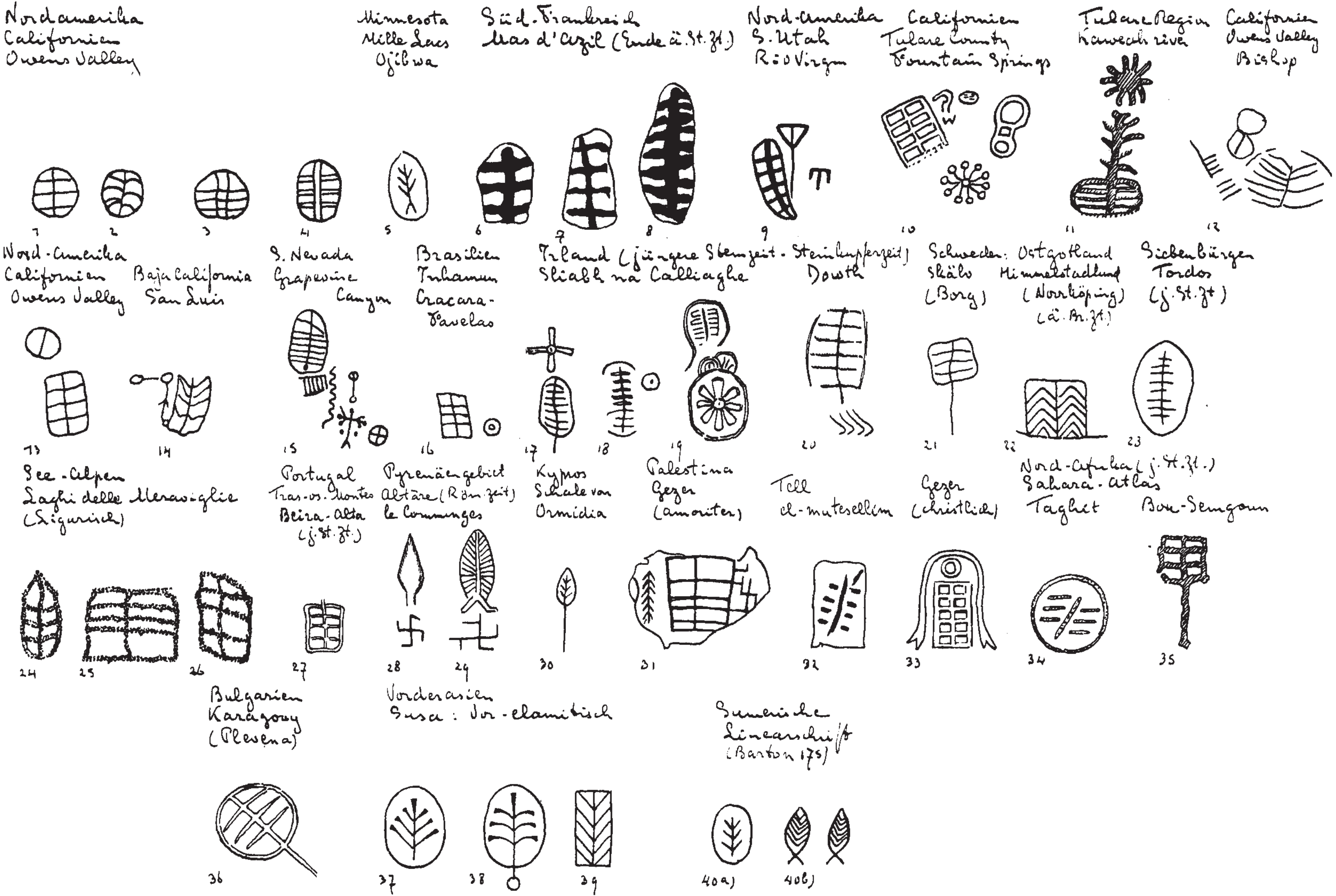
5

6



1

[1] Der Jahres-, Welten- oder Lebensbaum im Gesichtskreis (sogen. „Rahmen“).


Nordamerika
Californien
Owens Valley
Minnesota
Mille Lacs
Ojibwa
Süd-Frankreich
Mas d'Azil (Ende ä. St. Zt.)
Nord-Amerika
S. Utah
Rio Virgin
Californien
Tulare County
Fountain Springs
Tulare Region
Kaweah river
Californien
Owens Valley
Bishop
1
2
3
4
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6
7
8
9
10
11
12
Nord-Amerika
Californien
Owens Valley
Baja California
San Luis
S. Nevada
Grapevine
Canyon
Brasilien
Inhamun
Cracara-
Favelas
Irland (jüngere Steinzeit - Steinkupferzeit)
Sliabh na Calliaghe
Dowth
Schweden: Skälv
(Borg)
Ostgotland
Himmelstadlund
(Norrköping)
(ä. Br. Zt.)
Siebenbürgen
Tordos
(j. St. Zt.)
13
14
15
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19
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23
See-Alpen
Laghi delle Meraviglie
(Sigurisch)
Portugal
Tras-os-Montes
Beira-Alta
(j. St. Zt.)
Pyrenäengebiet
Altäre (Röm. Zeit)
le Comminges
Kypros
Schale von
Ormidia
Palestina
Gezer
(amoriter)
Tell
el-mutesellim
Gezer
(christlich)
Nord-Afrika (j. St. Zt.)
Sahara-Atlas
Taghit
Bou-Semgoun
24
25
26
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28
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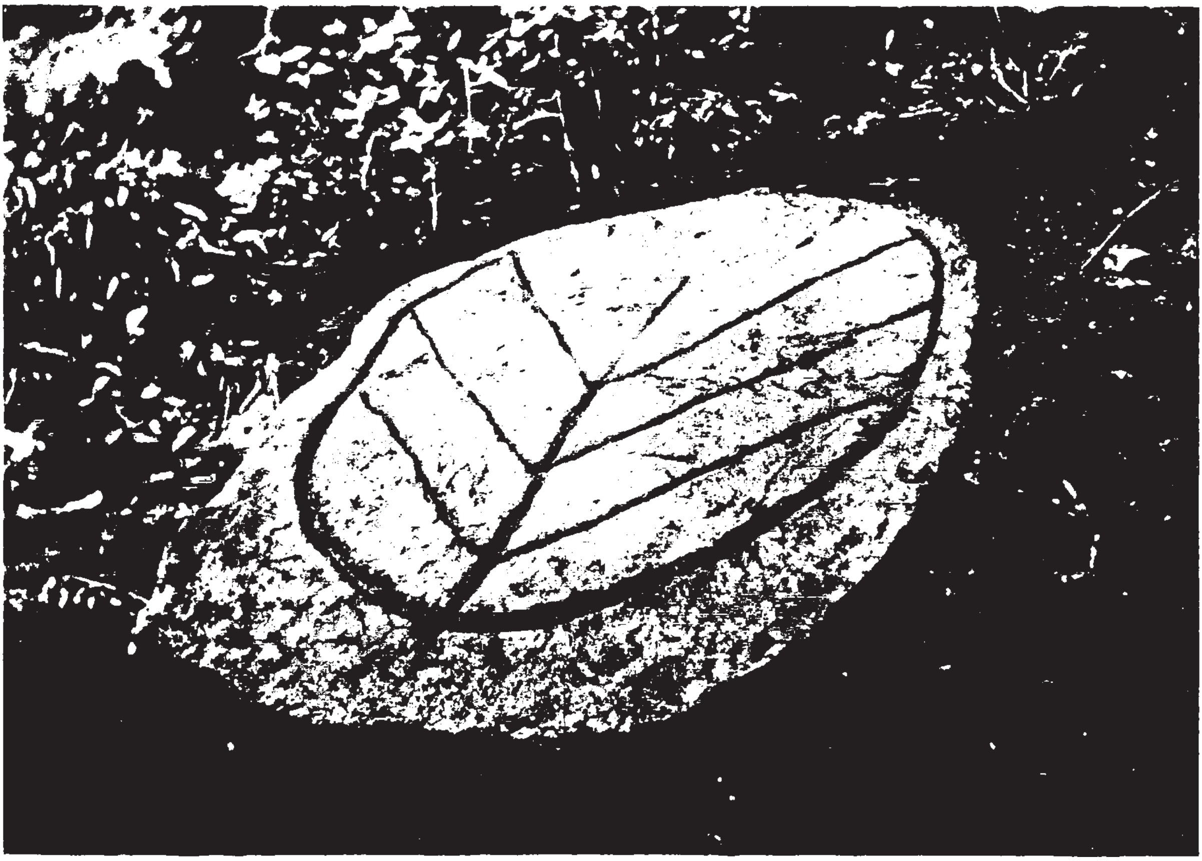
30
31
32
33
34
35
Bulgarien
Karagouy
(Plevena)
Vorderasien
Susa: Vor-elamitisch
Sumerische
Linearschrift
(Barton 175)
36
37
38
39
40a)
40b)



160A

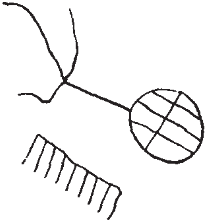
Das wintersonnenwendliche Geleitschiff und der Lebensbaum im Rahmen

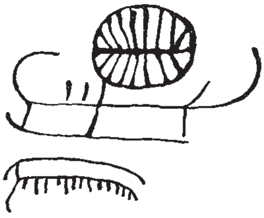
Nordamerika: Californien
Owens Valley

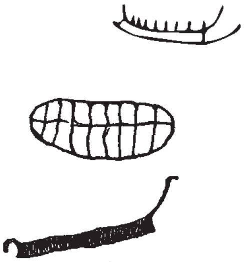
Schweden: Ostgotland (Bronzezeit)
Herrebro (Borg)

Himmelstadlund

Herrebro (B


1


3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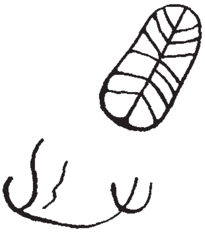
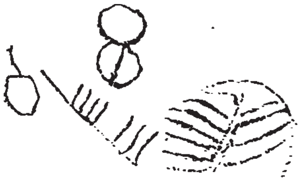

5

1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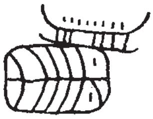
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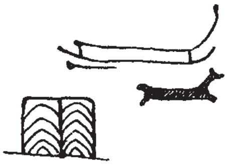

7

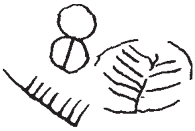
B

Das Wintersonnenwende- oder Totengeleitschiff und der Jahres- oder Lebensbaum

Dänemark (Ausgang älterer Steinzeit)
Hjørring

Schweden (jüngere Steinzeit - Bronzezeit)
Backa (Brastad)

Sökeberg (Tunge)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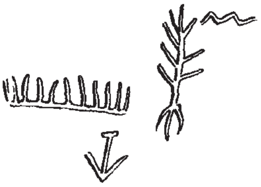
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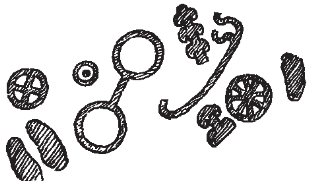
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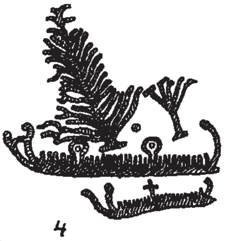
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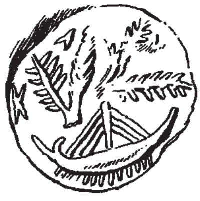
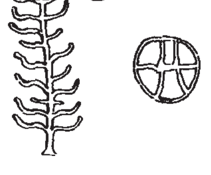
Norwegen
Solberg (Skjeberg)

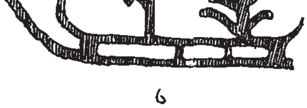
Schweden
Kalleby (Tanum)

Kreta
Siegel (Minoisch)


8

Vorderasien: armenisch-babylonisch
Siegelzylinder aus Wan (um 750-500 v. Chr.).

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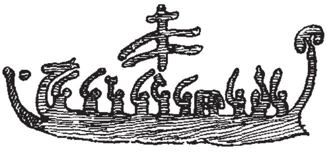
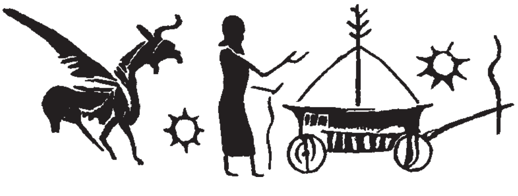
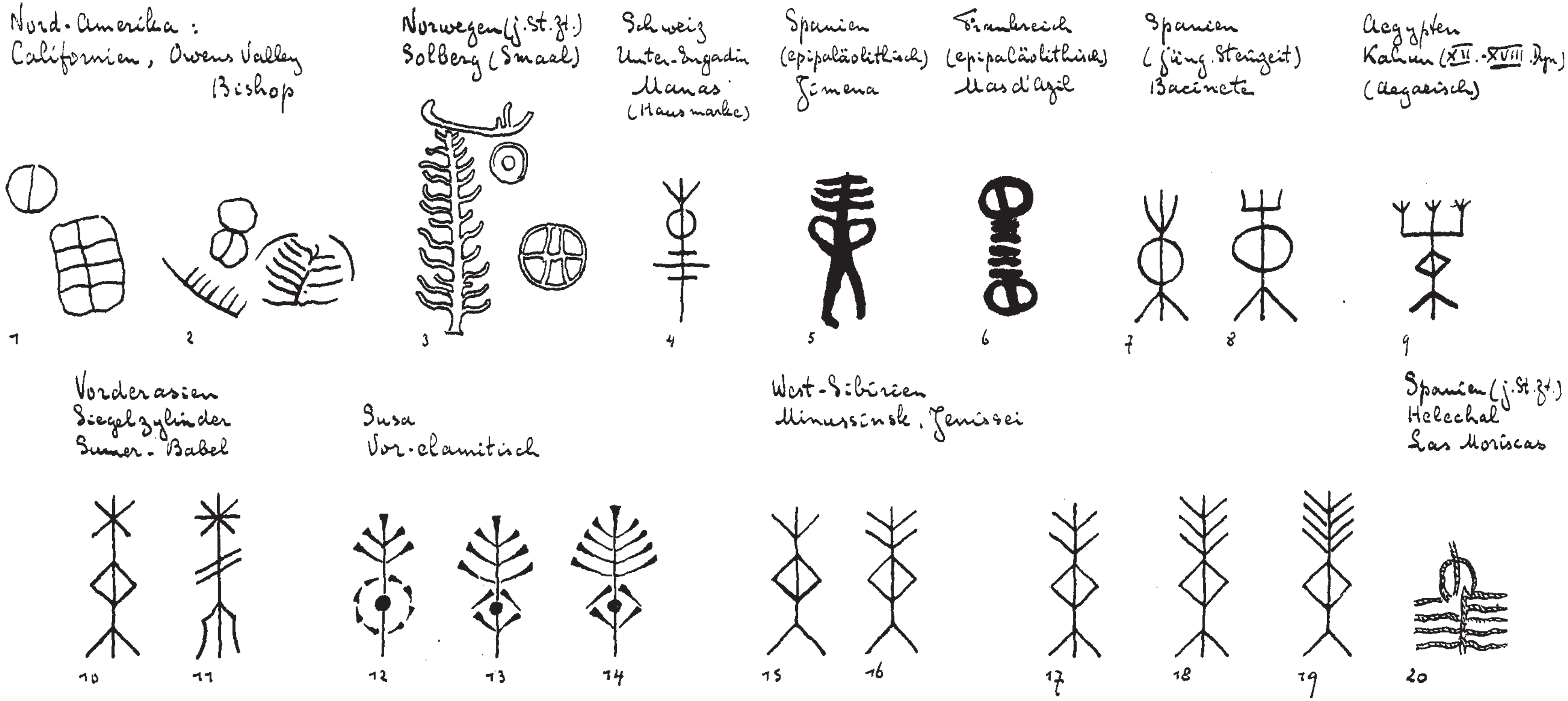




Der „Jahr-Baum"


Nord-Amerika :
Californien, Owens Valley
Bishop
Norwegen (j. St. Zt.)
Solberg (Smaal)
Schweiz
Unter-Engadin
Manas
(Hausmarke)
Spanien
(epipaläolithisch)
Jimena
Frankreich
(epipaläolithisch)
Mas d'Azil
Spanien
(jüng. Steinzeit)
Bacinete
Aegypten
Kahun (XII.-XVIII. Dyn.)
(Aegaeisch)
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Vorderasien
Siegelzylinder
Sumer-Babel
Susa
Vor-elamitisch
West-Sibirien
Minussinsk, Jenissei
Spanien (j. St. Zt.)
Helechal
Las Moriscas
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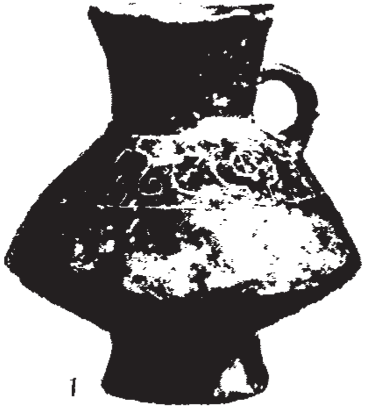
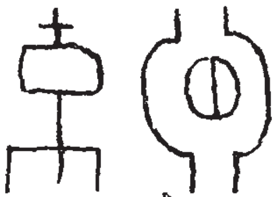
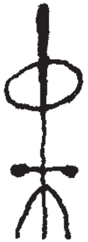
162

Der Jahresbaum auf dem Gefäsz von Tiahuanaco (Peru)





Süd-Amerika
Peru, Gefäsz von
Tiahuanaco



Brasilien
Pedra Lavrada

Jahrsymbolik der skadinavischen Totengeleitschiffe (jüng. Steinzeit)

Jul- oder Jahrsymbolik der nordischen Bauernstabkalender

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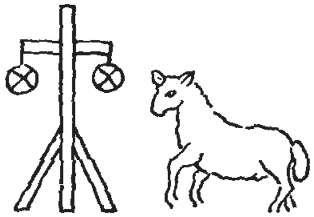
Die „Mittsommerstange“ in den skadinavischen Bauernstabkalendern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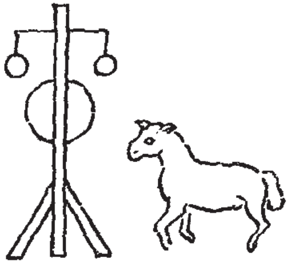
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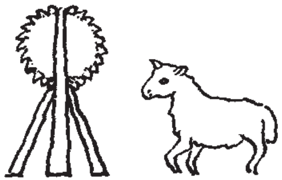
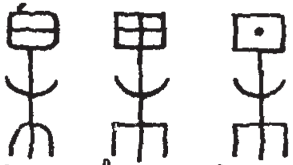
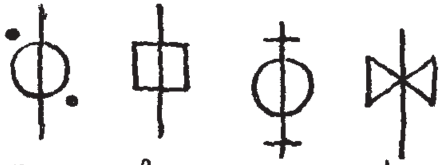

11

Ost-Asien: Archaïsch-Chinesisch

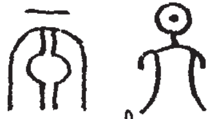

2 a b c = **kao** „höchster Sonnenstand“

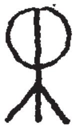

13 a b c d = **chung** „Mitte“

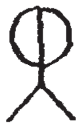
Oberägypten (j. St. zt.) Nubien (Scharab)

Aegypten Abydos (frühdynastisch)

Archaïsch-Chinesisch


14 a b = t'ien „Himmel“


15 a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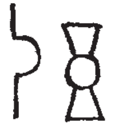
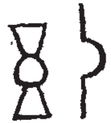
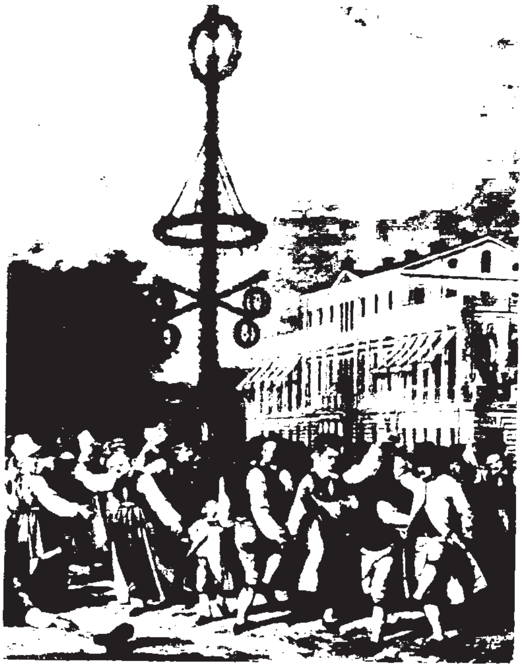

17a


17 B

1



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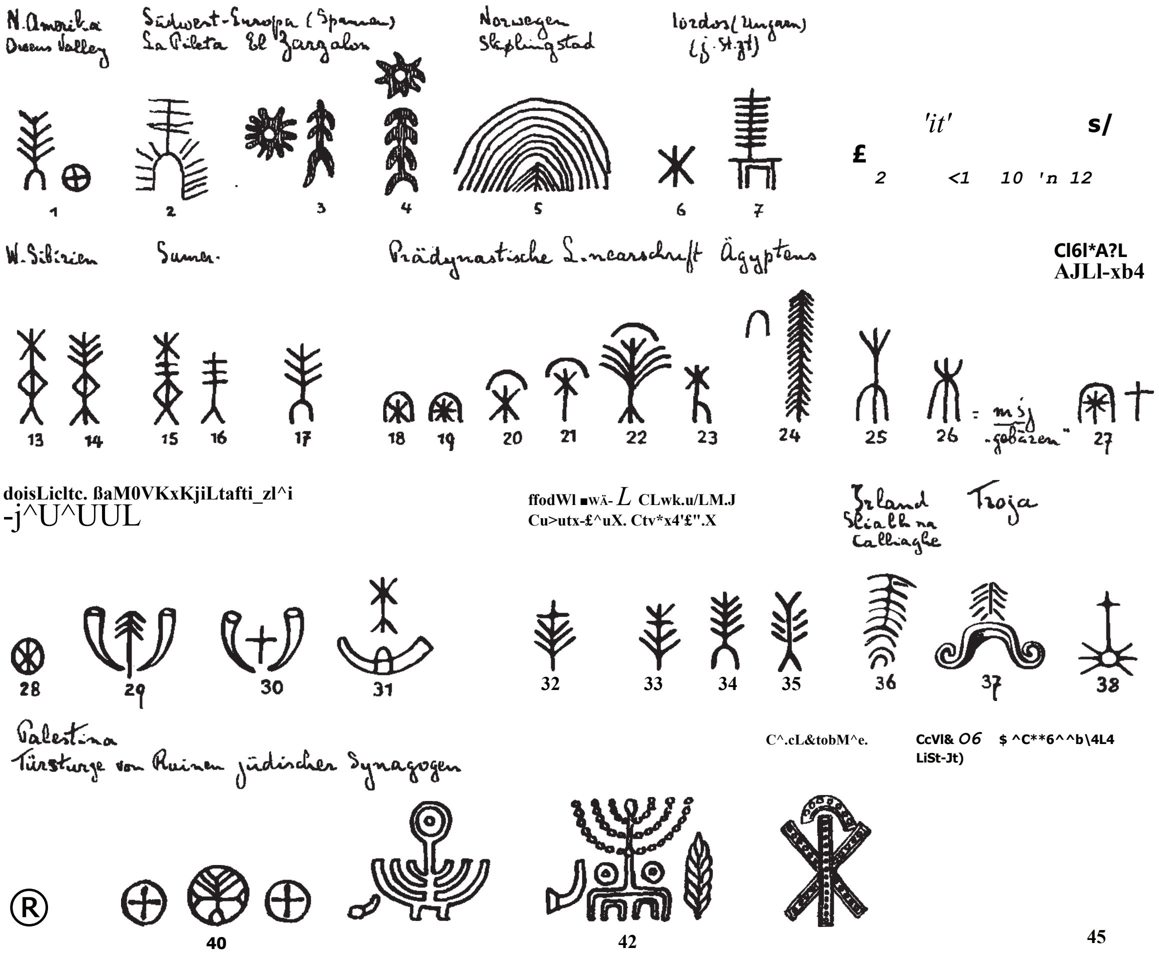
The "Gottee"-, "Worlds"-, "Year*-, "Light"- or "Tree of Life" at or in the 0 "Ur" or "Horn".


N. Amerika
Owens Valley
Südwest-Europa (Spanien)
La Pileta El Zarzalon
Norwegen
Skjelingstad
Iozdos (Ungarn)
(j. St. zt)
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W.-Sibirien
Sumer.
Prädynastische Linearschrift Ägyptens
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„gebären"
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doisLicltc. ßaM0VKxKjiLtafti_zl^i
-j^U^UUL
ffodWl ■wä- L CLwk.u/LM.J
Cu>utx-£^uX. Ctv*x4'£".X
Irland
Sciallh na
Calliaghe
Troja
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Palestina
Türsturze von Ruinen jüdischer Synagogen
C^.cL&tobM^e.
CcVl& O6 $ ^C**6^^b\4L4
LiSt-Jt)
®
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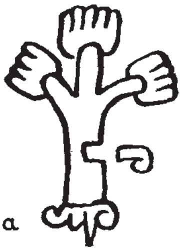

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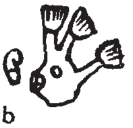

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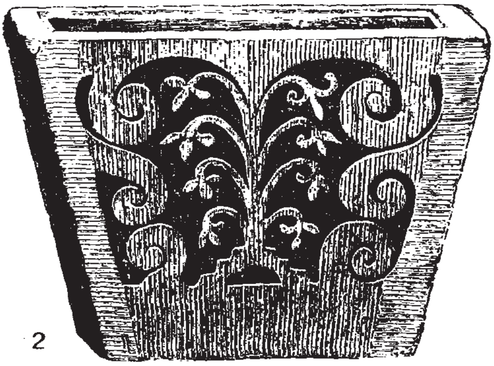

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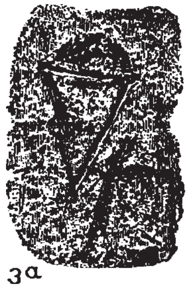

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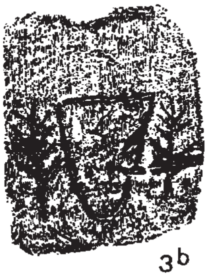

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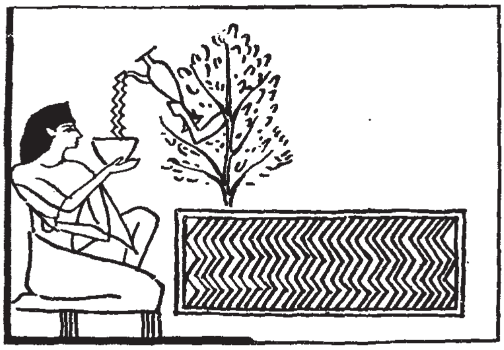

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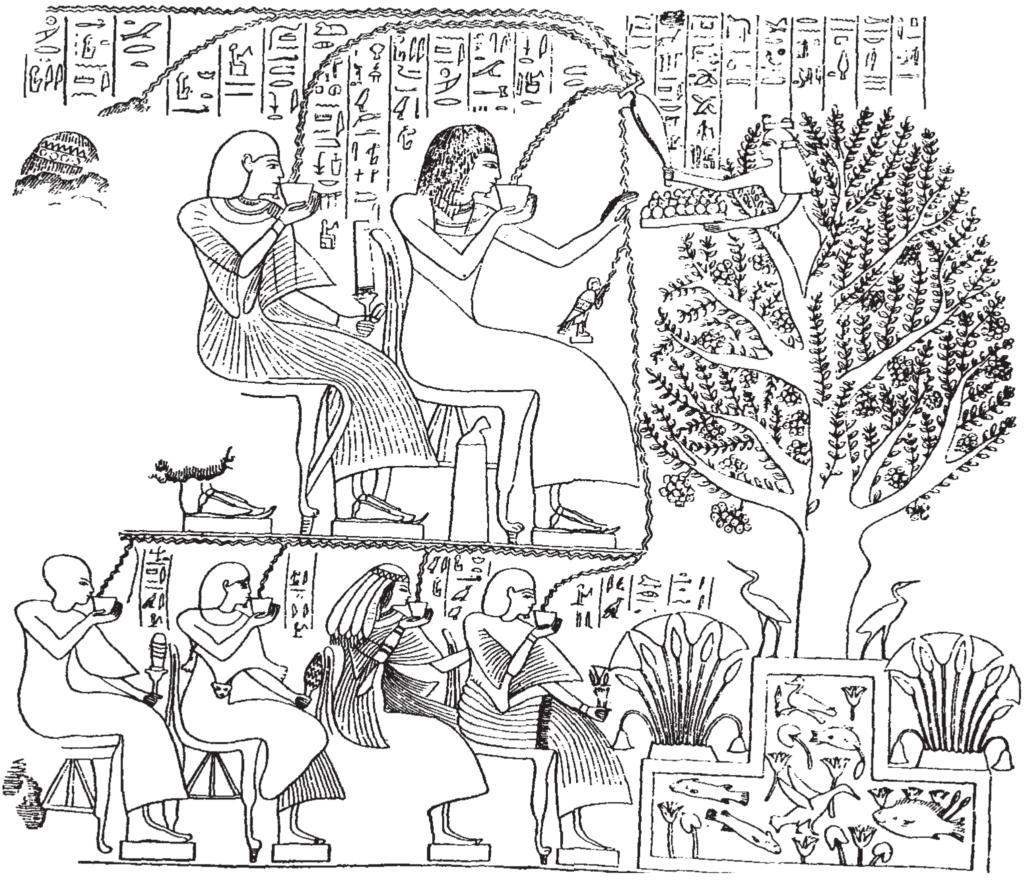

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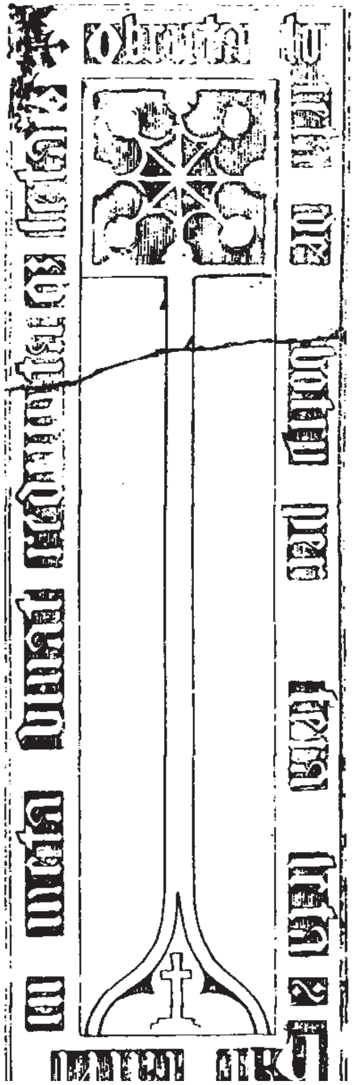

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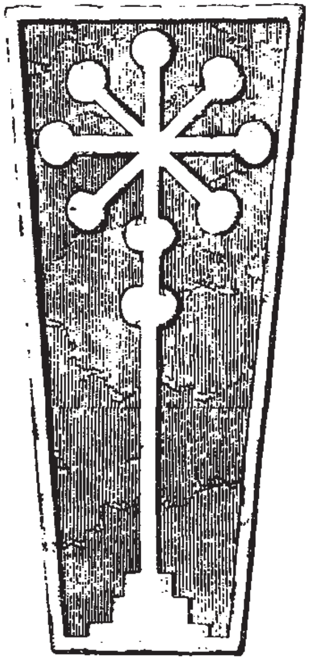

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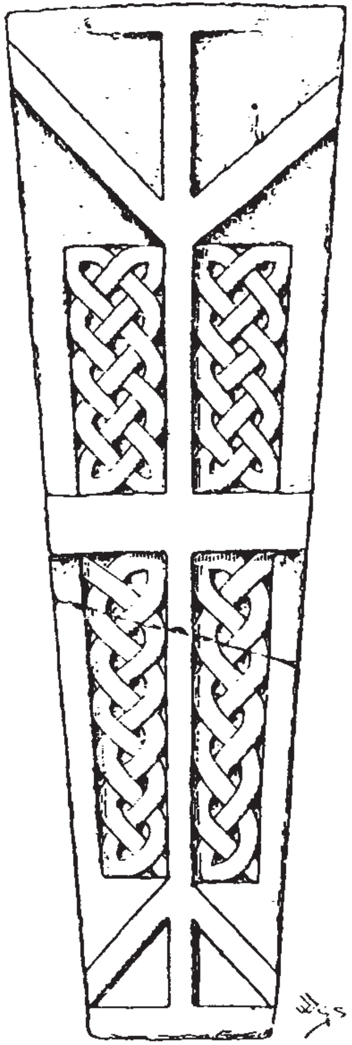

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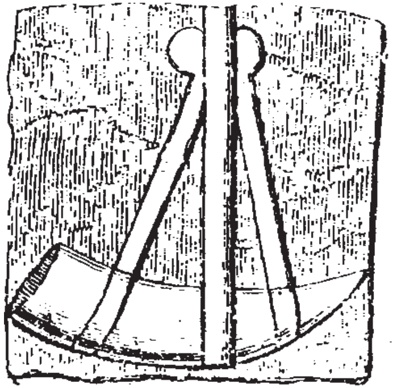

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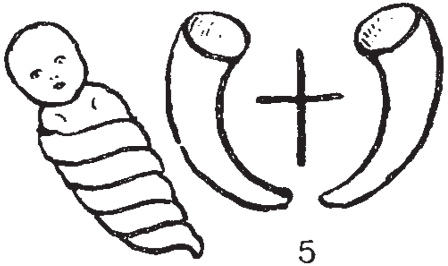

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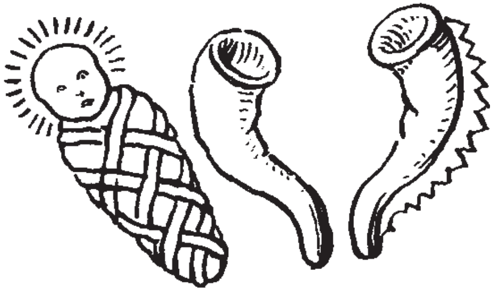

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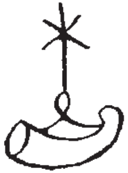

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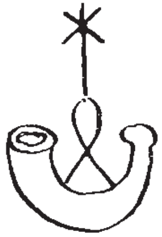

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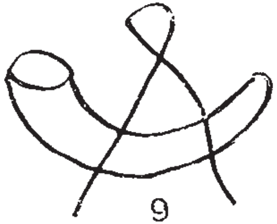

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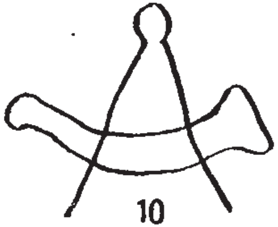

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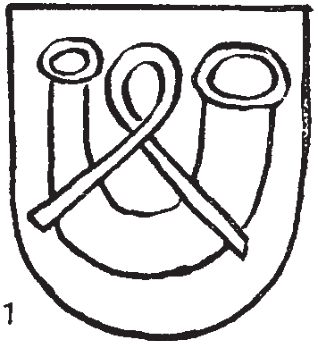

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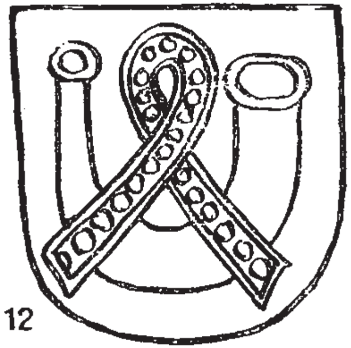

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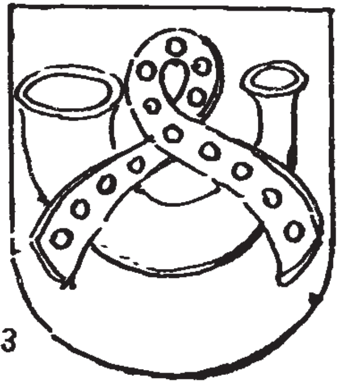

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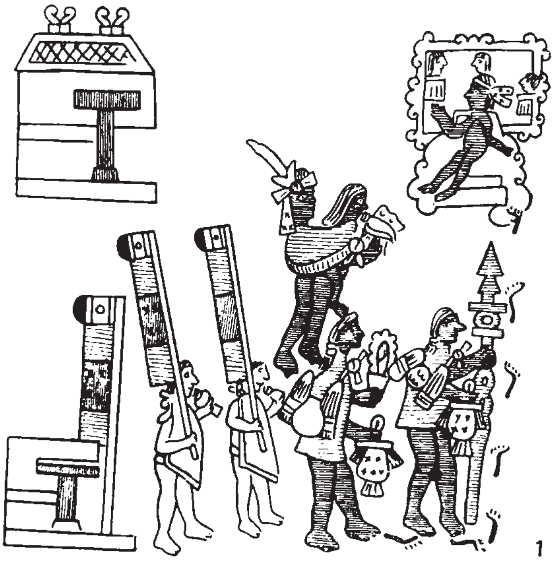

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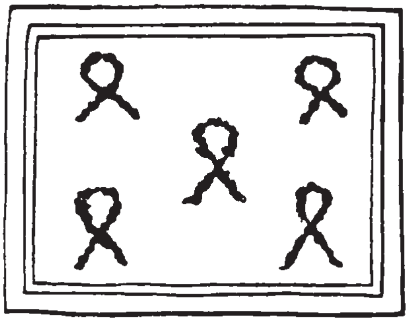

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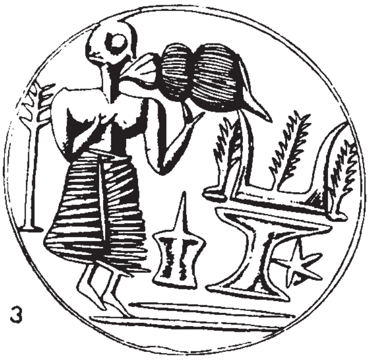

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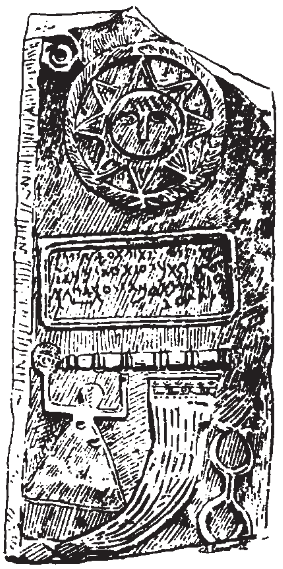

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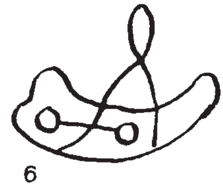

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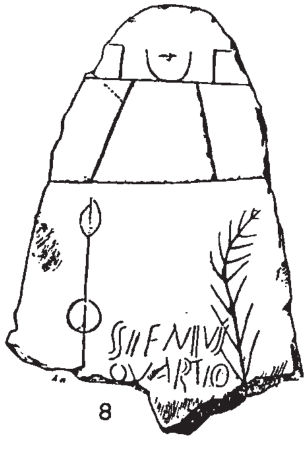
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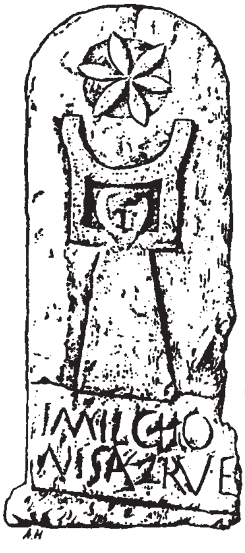
IMILCHO
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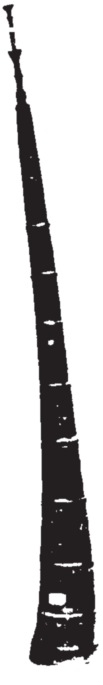
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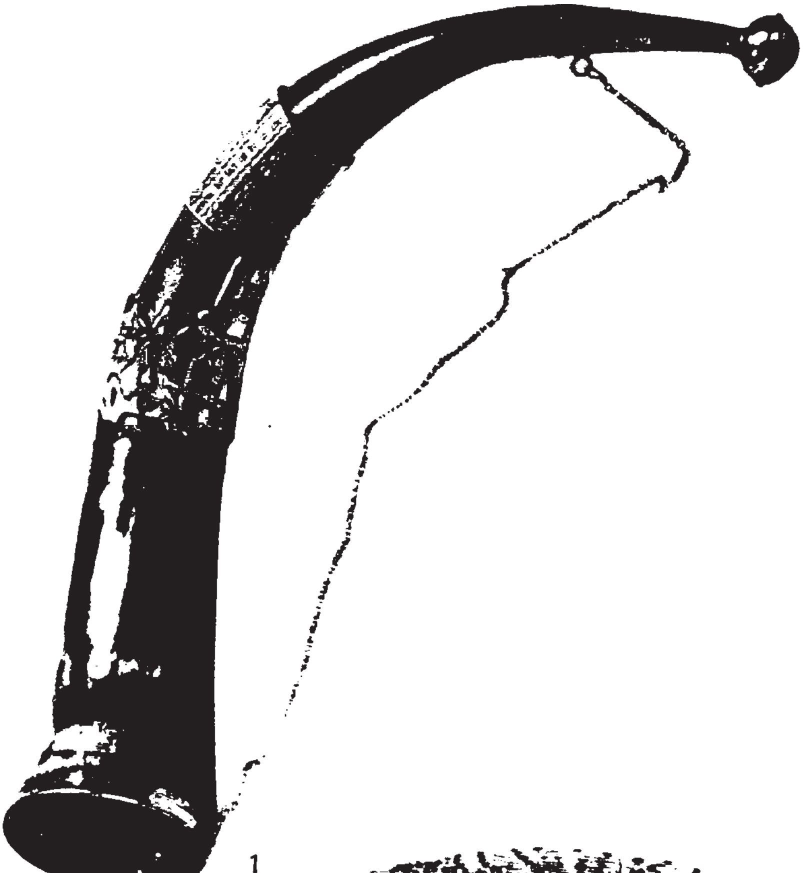

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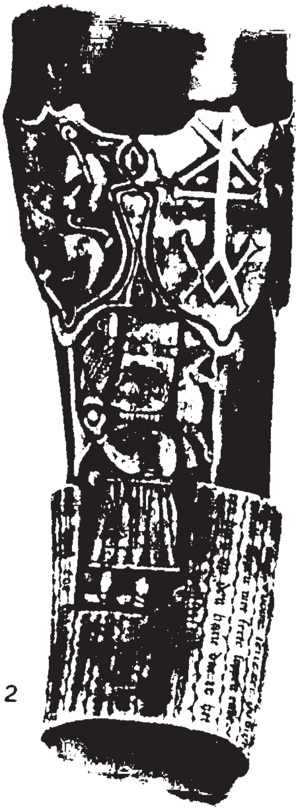

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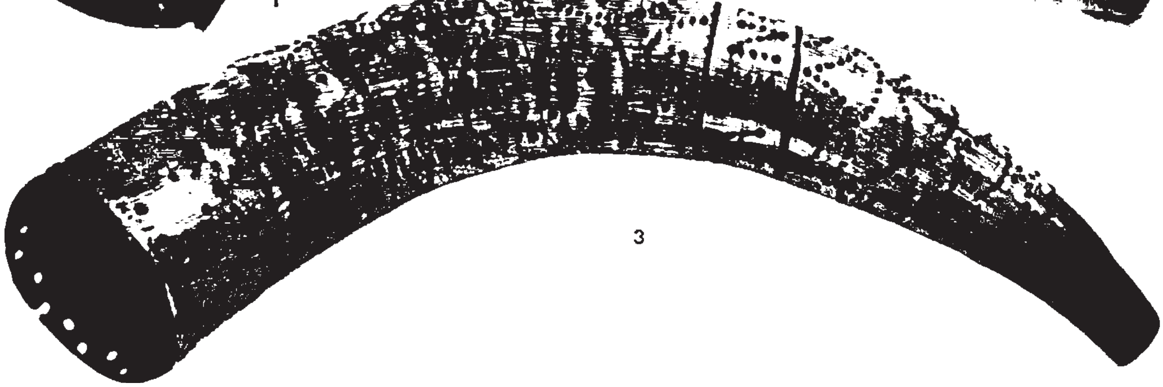

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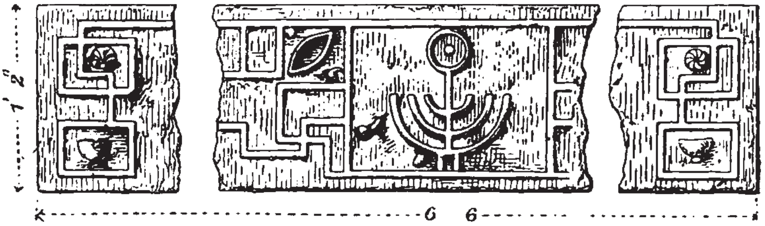

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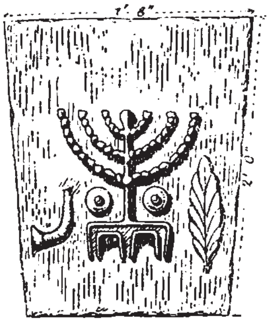

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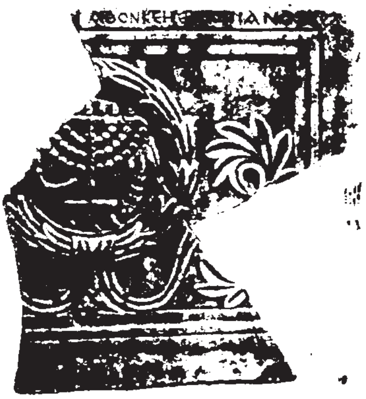

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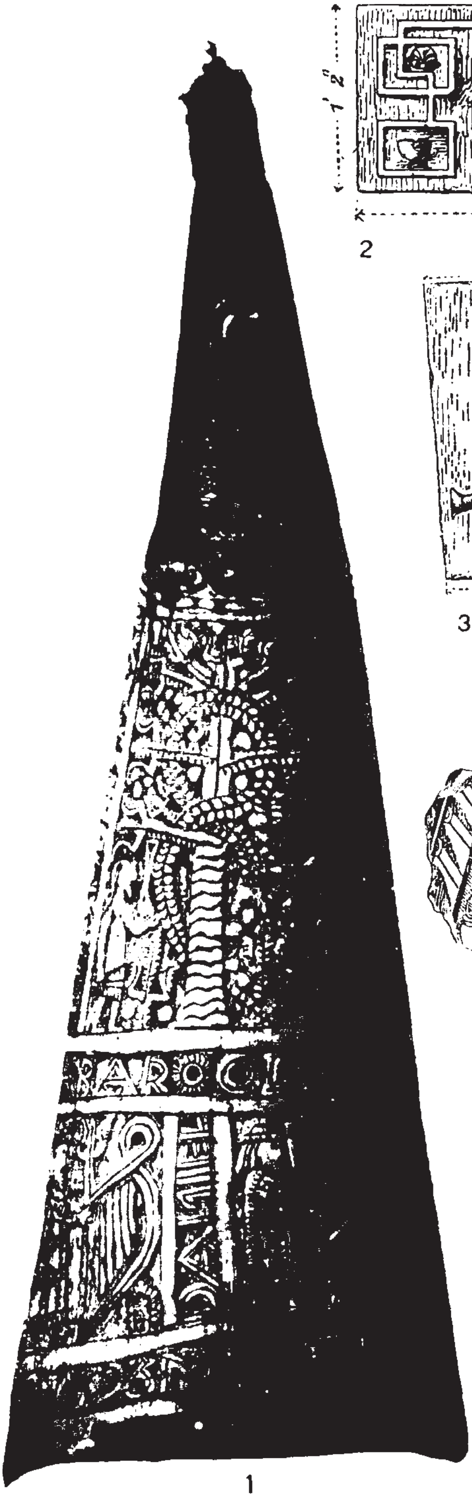

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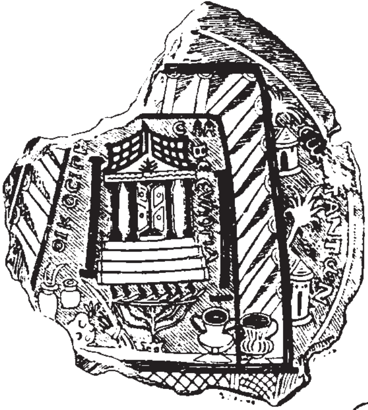
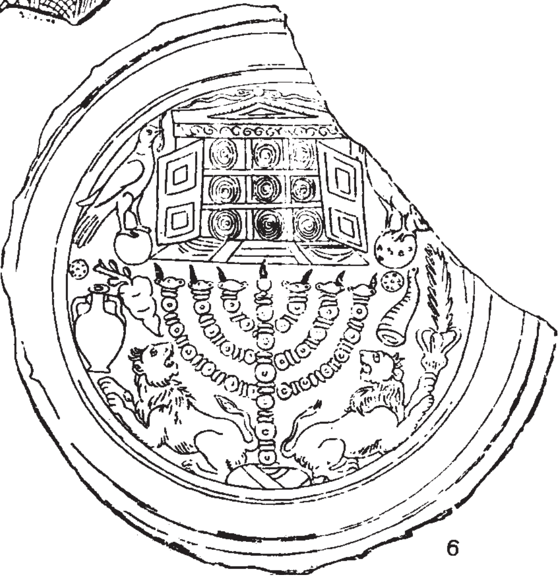


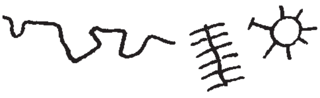


6

Die wintersonnenwendliche Schlange im Wasser oder die beiden „Jahr"-Schlangen am Jahres- oder Lebensbaum.

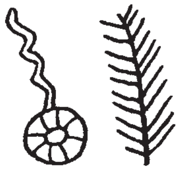
Nordamerika

ß- 1^)0. ccè,iz> *cLe*~^ ine Canyon



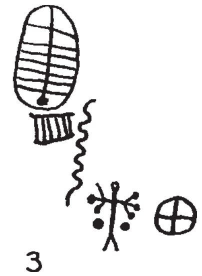
1

S. Nevada
Pueblo Grande
de Nevada



2

Californien
Tulare region
Kaweah river



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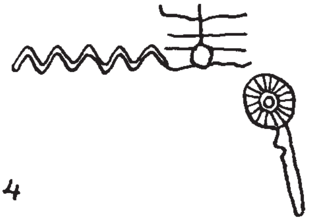
Rattlesnake
Canyon



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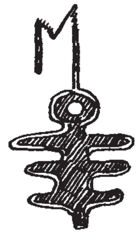

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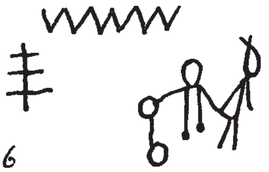


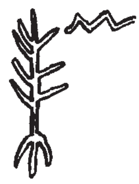
6

Dänemark
(Ende ä. St. Zt.)
Hjørring

Sahara-Atlas
El-Hadji-
Mimoun (j. St. Zt.)

Vorderasien
Troja (ältere Bronzezeit)

Hittitische
Siegelzylinder



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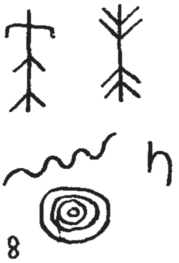

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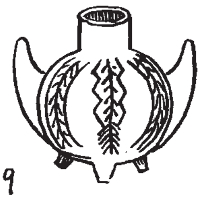

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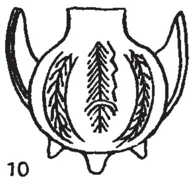

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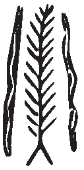

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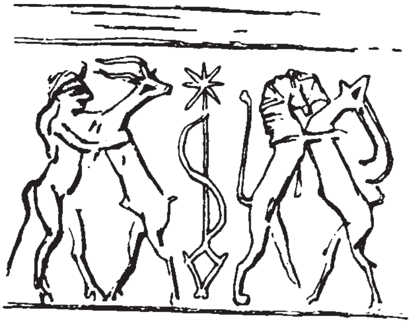
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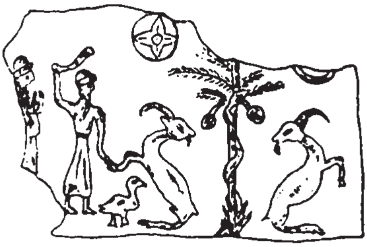
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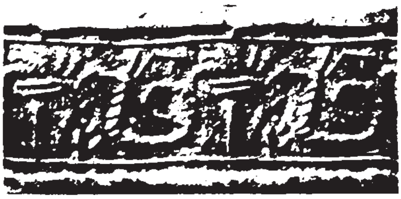
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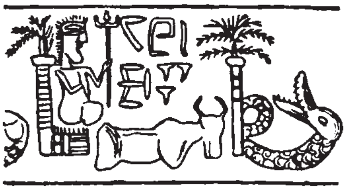
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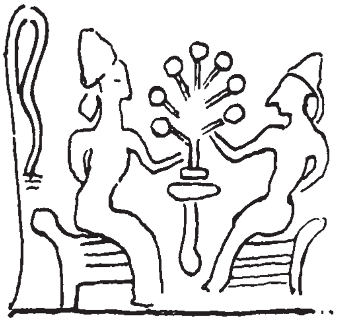
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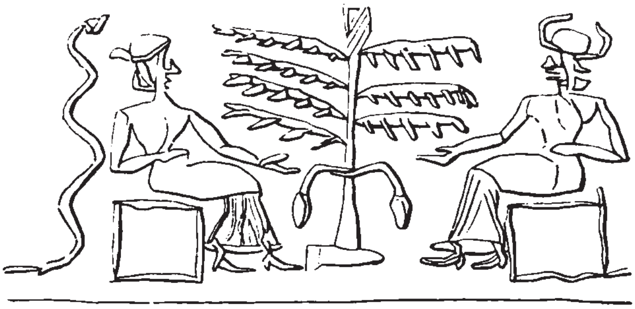
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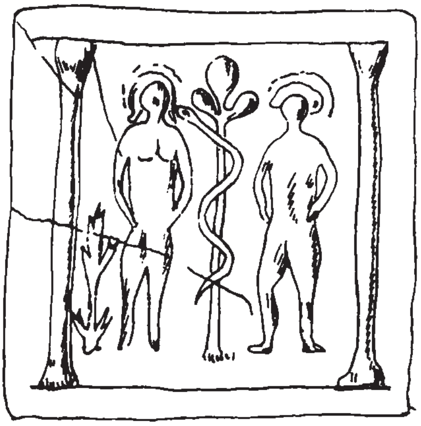
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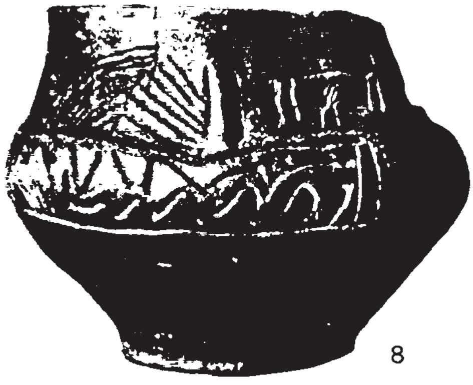
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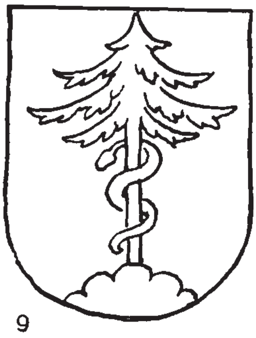
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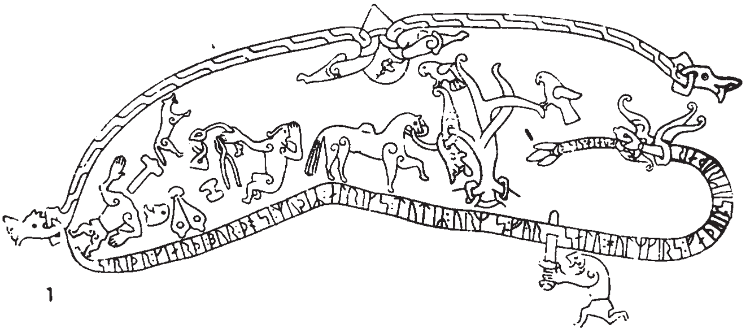

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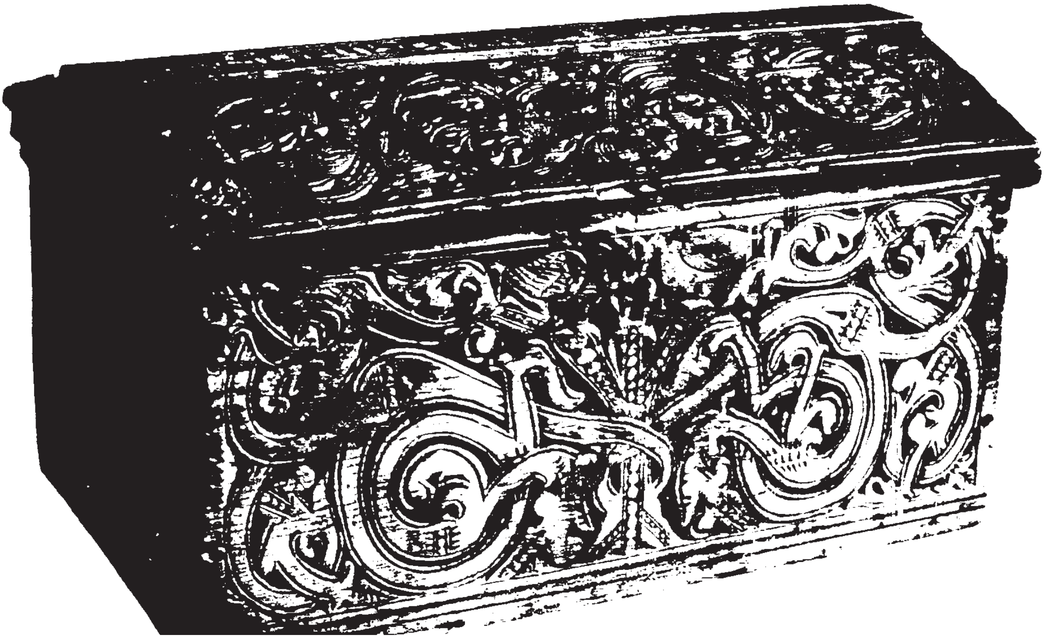

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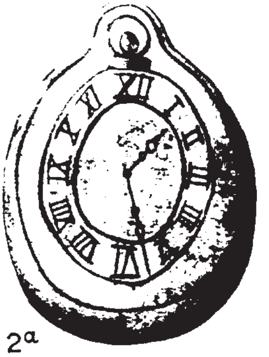
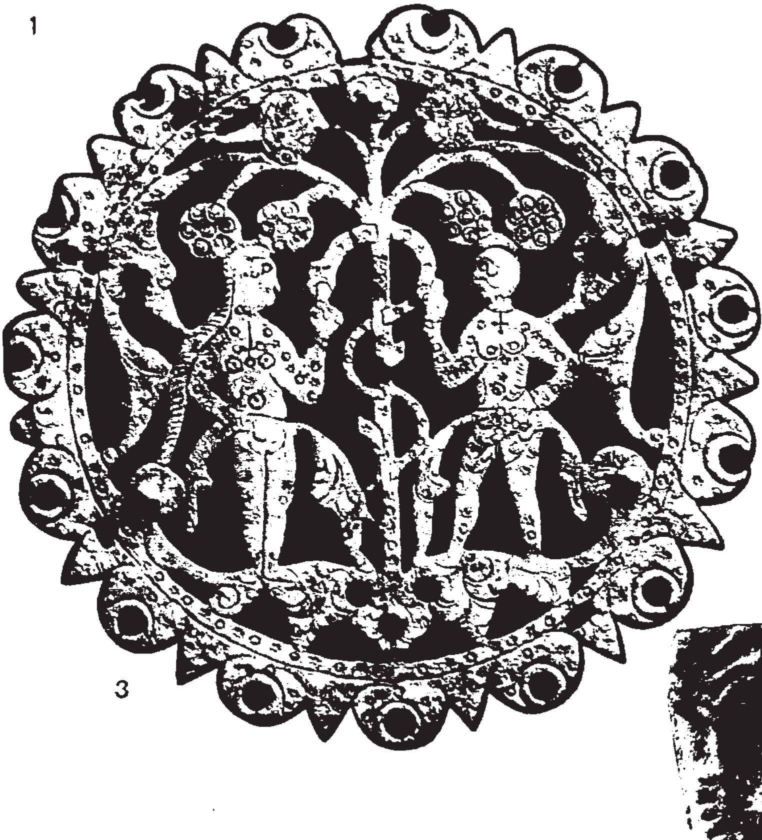


2^a

2^b



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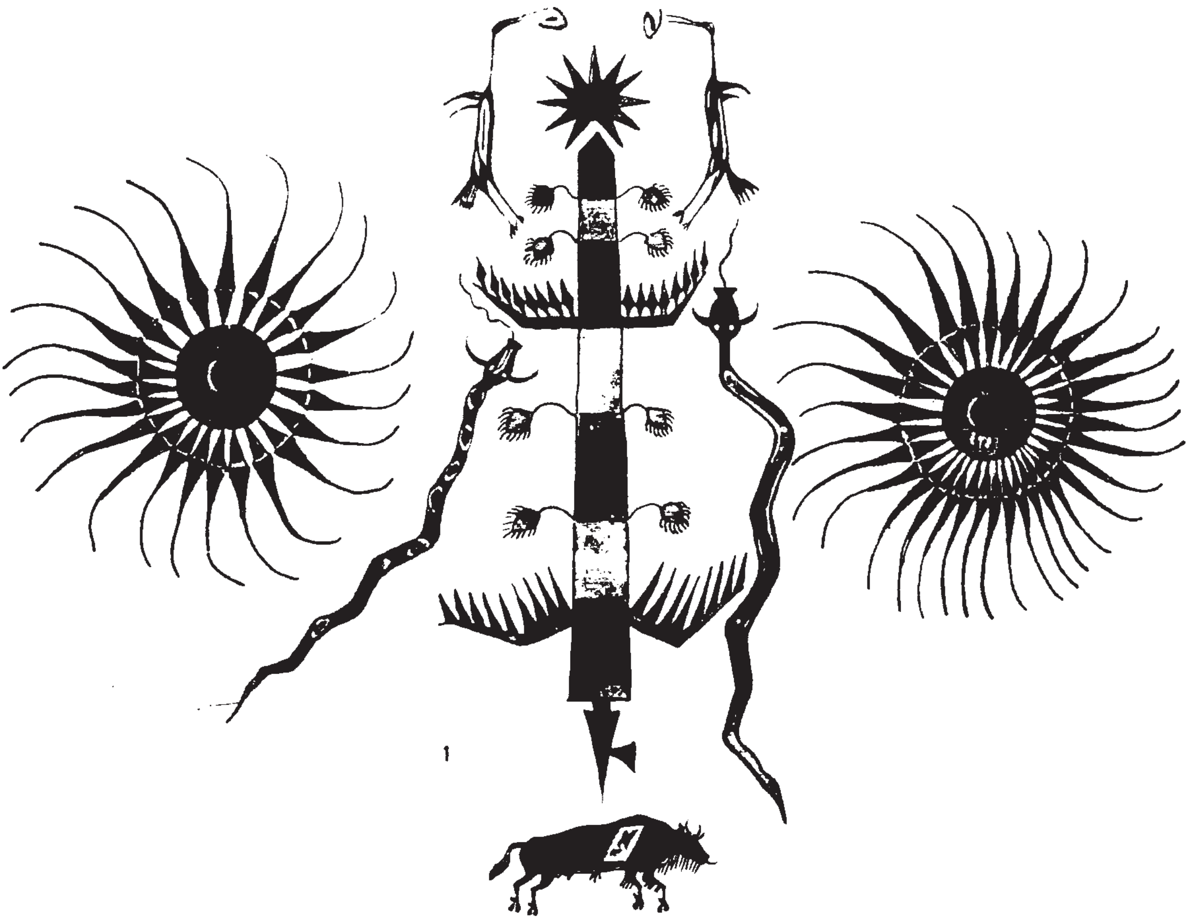
176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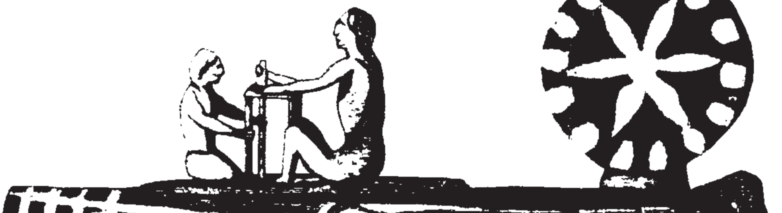
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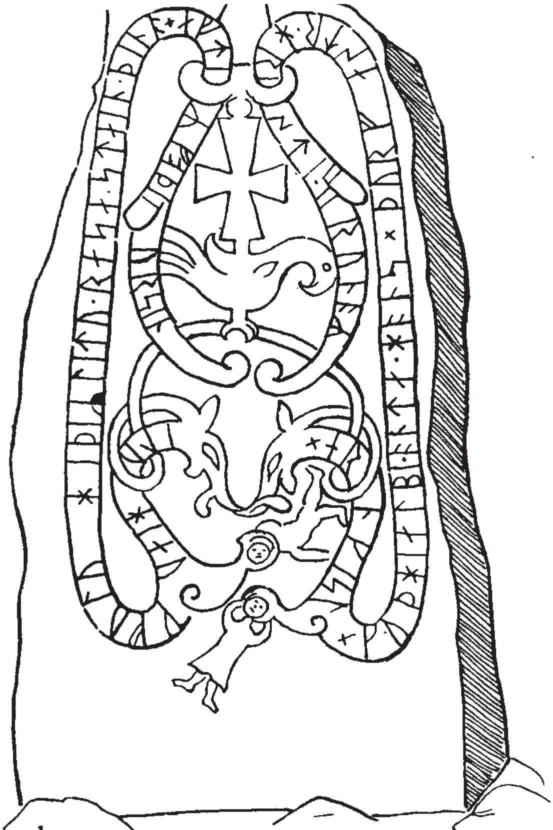

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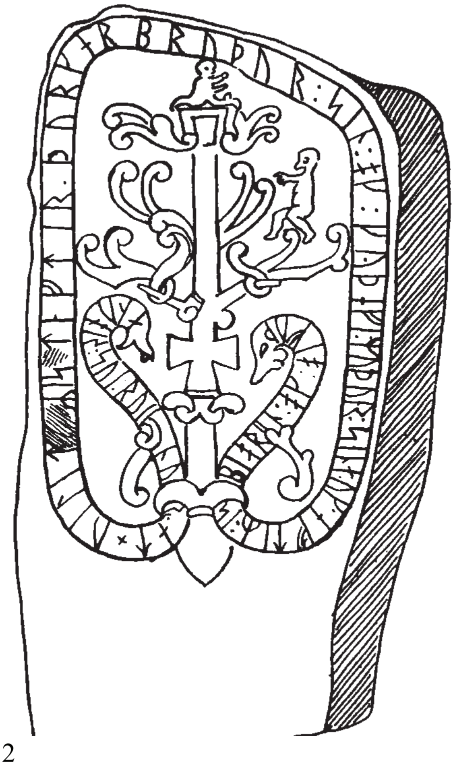

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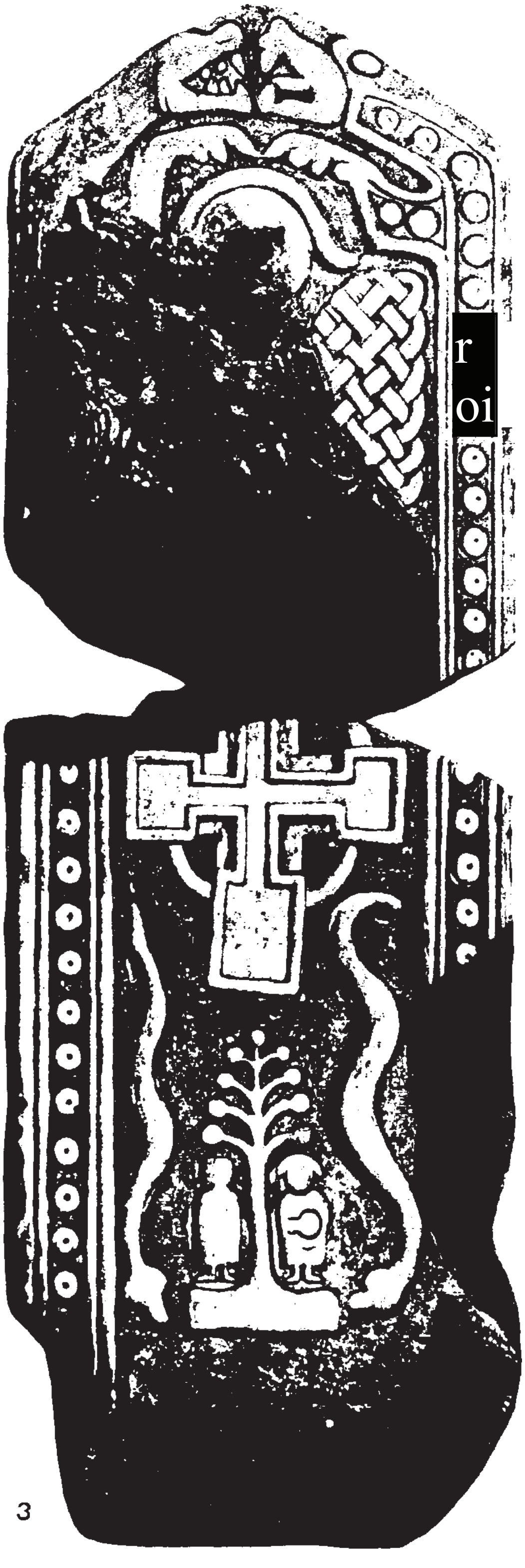

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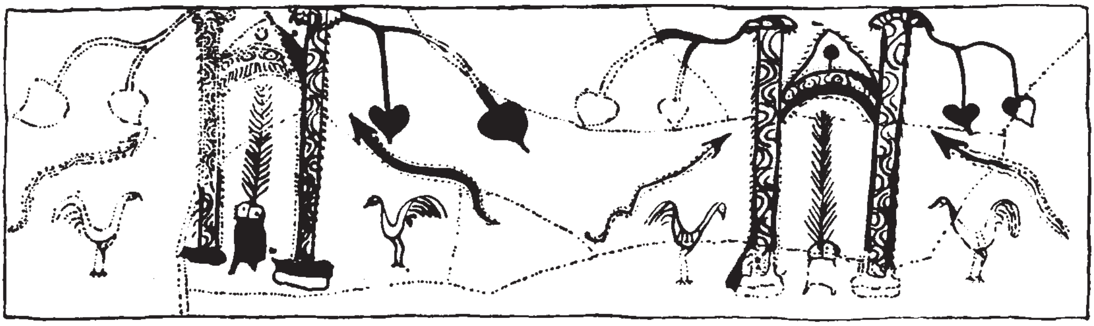

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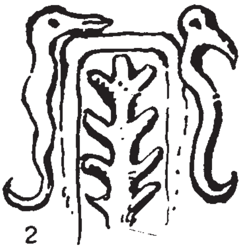

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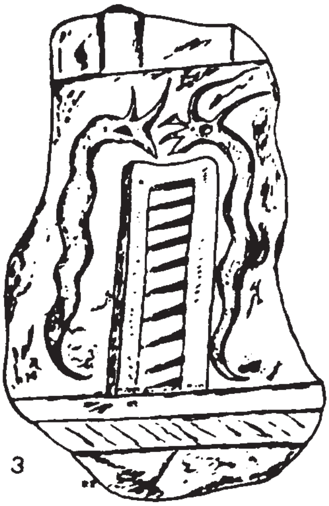

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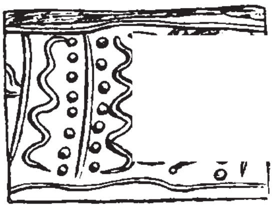

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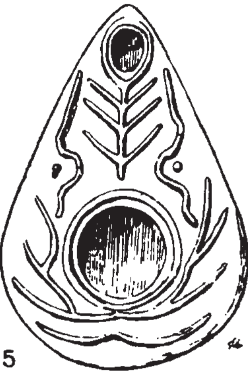

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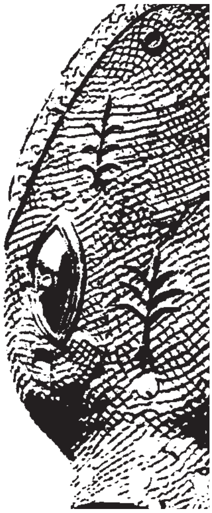

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